



ARTS *Powered* LEARNING

AN IDAHO ARTS
Education Framework



NATIONAL
ENDOWMENT
FOR THE ARTS



ARTS *Powered Learning*

AN IDAHO ARTS EDUCATION FRAMEWORK

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ARTS POWERED LEARNING: An Arts Education Framework

“Use what talent you possess: the woods would be very silent if no birds sang, except those that sang best.” —Henry Van Dyke

Learning in the arts is a vitally important dimension of children’s education. Research and experience confirm that arts education helps students develop critical 21st century skills and supports learning across the curriculum.

All students, regardless of their background, talent, or physical challenges, deserve access to the rich education and understanding that the arts provide. From music and dance to theater and visual arts, the arts give young people unique means of expression, capturing their interests and emotions and allowing them to explore new ideas, subject matter, and cultures.

A sequential program of instruction in the arts provides experiences in creating, performing, and responding for students each year they are in school. Centered in the practice and history of the arts disciplines, a quality program of arts instruction takes into account students’ evolving needs and interests, builds on prior experiences, provides a valuable means of creative expression and enjoyment, and enables insightful connections to be made to ideas of other disciplines.

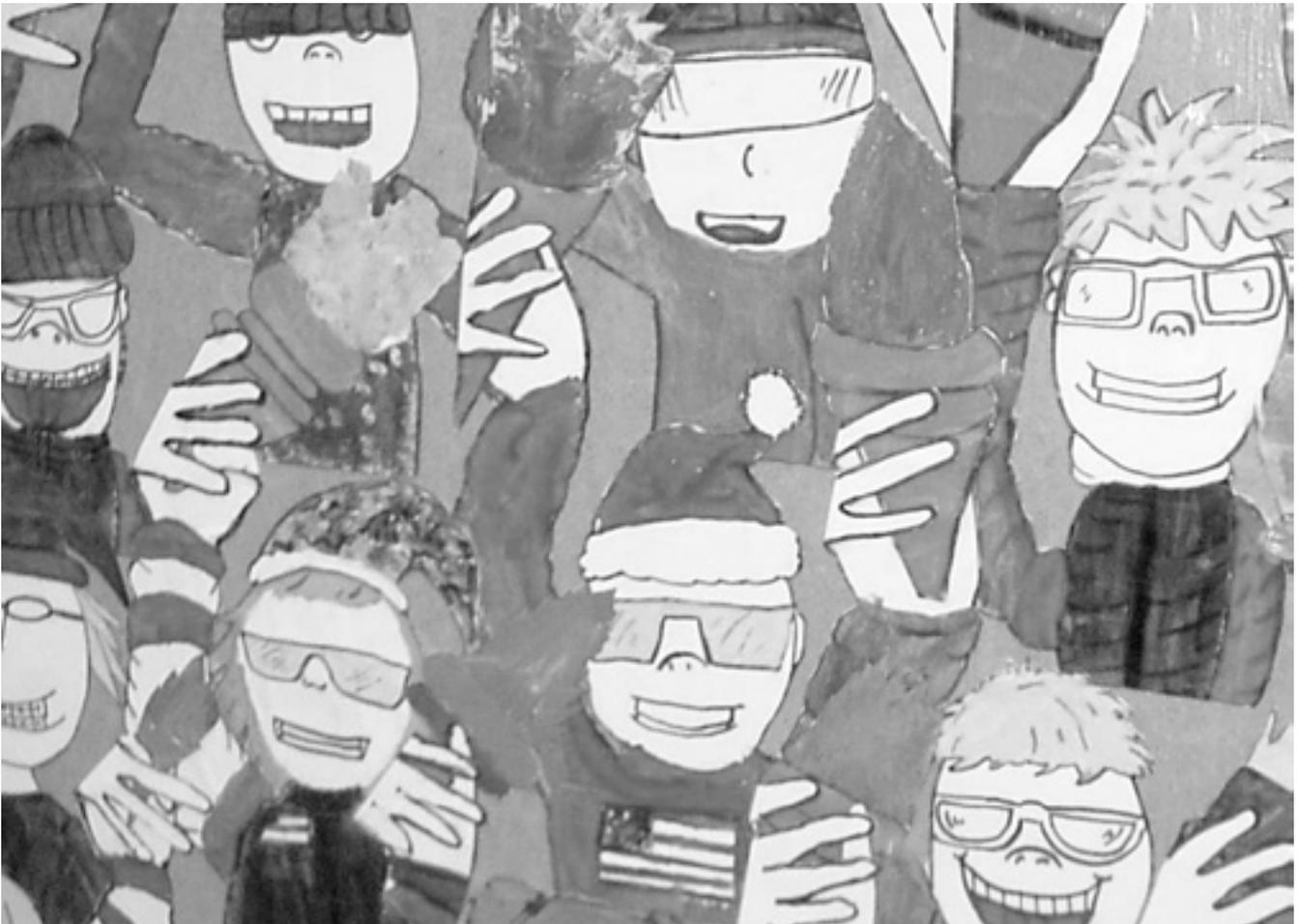
Arts Powered Learning: An Idaho Arts Education Framework is designed to provide essential resources for effective arts instruction in the general classroom. This framework is a supplement to the Idaho Humanities Content Standards, which outlines what students should know and be able to do in each of the four arts disciplines. It also provides tools for elementary teachers to facilitate student achievement in an arts education that often occurs through an interdisciplinary approach. The contents have been reviewed by a team of arts educators and administrators throughout Idaho who support education that addresses the whole child. The authors of this piece have gathered best practices from a variety of sources and refined this information into a vision of the basics one should expect of a quality arts education in Idaho.

Arts Powered Learning provides multiple tools and strategies for designing and constructing arts education experiences educators can choose from. We hope that it will help all cultural contributors in our state strengthen their means of providing this essential learning to Idaho students.

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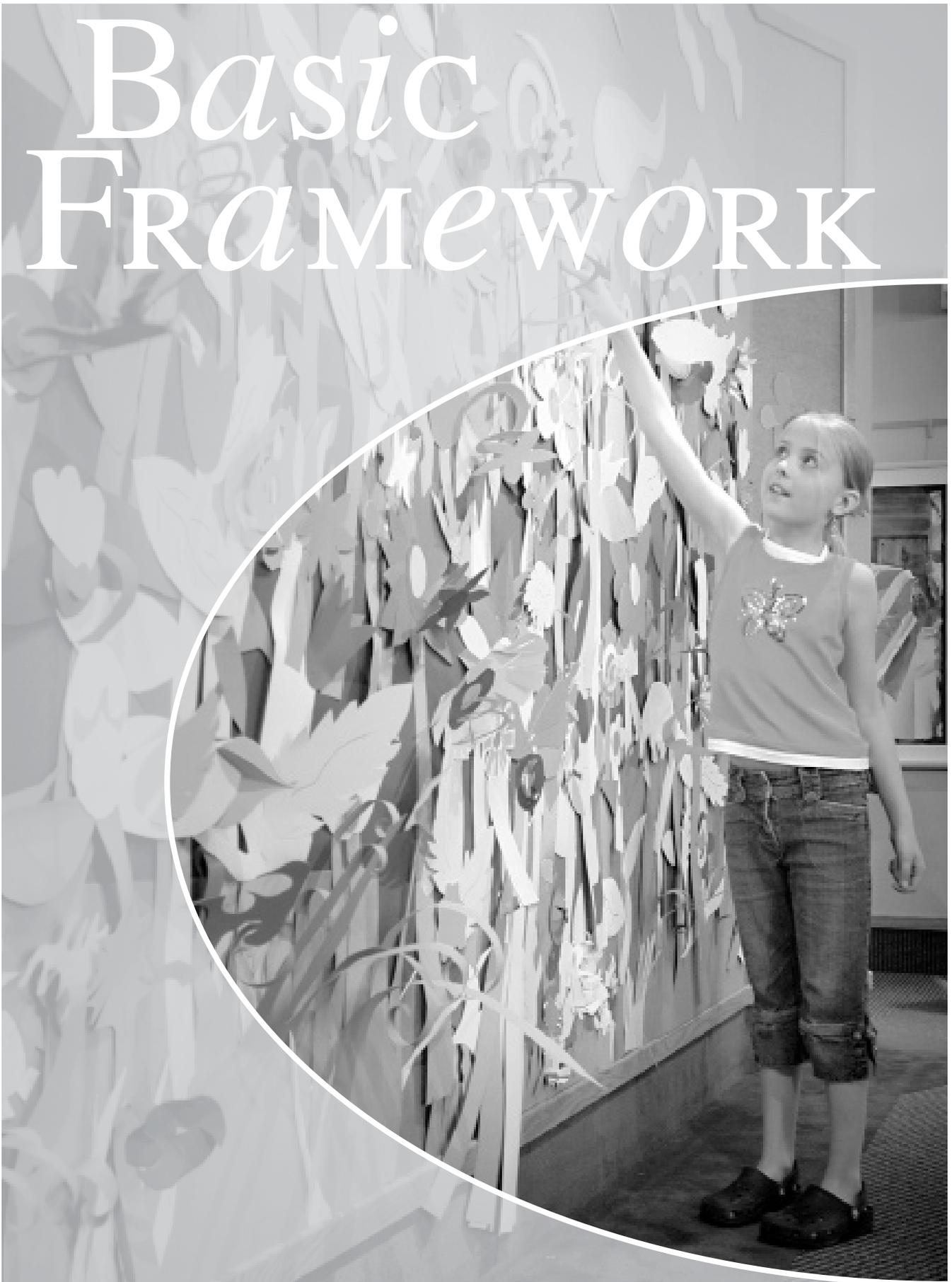
CHARACTERISTICS OF a QUALITY ARTS EDUCATION CURRICULUM

Markers of Quality

Quality arts teaching and learning is supported by a curriculum that:

- Provides opportunities over time, for students to learn about art, artists, and cultures.
- Encourages students to use their own ideas to create original work in the arts.
- Provides opportunities for students to respond to and reflect on their work and works of others.
- Uses assessment as an ongoing part of the teaching and learning process.
- Makes connections to other concepts that appear in math, science, language arts, and other subjects.
- Utilizes authentic arts resources to provide opportunities for performances and interactions with professional artists.

Basic FRAMEWORK





THE *BASIC* FRAMEWORK FOR ARTS EDUCATION

In the federal No Child Left Behind Act, the arts share equal billing with reading, math, science and other subjects as “core academic subjects” which can contribute to improved student learning outcomes. The arts (dance, theater, music, and visual arts) are rigorous academic subjects, each with its own sequential curriculum conveying knowledge not learned through other academic disciplines. Strong arts programs foster the development of higher-order thinking skills, including critical thinking, independent judgment, and creative problem solving. The arts also provide uniquely stimulating vehicles for students to communicate their ideas.

The Idaho Humanities Content Standards outline the scope of the content recommended for grades K – 12 and provide high but reachable sequential expectations for student learning in Dance, Music, Theater, and Visual Arts.

The Idaho Humanities Content Standards provide a basic structure for quality arts education defining what students should know and be able to do in the arts while emphasizing the development of critical thinking skills, both in the knowledge and performance of art.

What Students Will Know

Students come to know the structures that artists use, including elements, principles, techniques, and vocabulary of each art form. They experiment in selecting and applying the arts elements and principles in their own work and develop an understanding and appreciation of the impact of those choices in the work of others.

Students also have opportunities to learn about exemplary works of dance, music, theater and the visual arts from diverse cultures. Students gain critical thinking skills, as they explore how and why art forms develop in specific cultural and historical contexts, and examine the dynamics of tradition and innovation in the histories of the arts.

And Be Able to Do

The Idaho Humanities Standards also support three basic processes common to the arts: creating original works of art, performing new or existing works of art, and responding to the artworks and performances of self and others. These artistic processes provide unifying threads that help educators sequence opportunities for students to develop and refine expressive skills. Using these processes requires students to understand and apply skills outlined in the Humanities Content Standards for Performance.



Overview of the Three Idaho Humanities Standards

Students in Idaho who are proficient in arts learning master three components of the Humanities Standards that require specific skills and develop overlapping ideas:

1. Historical and Cultural Contexts

- Proficient students understand how the arts shape and reflect culture and interrelate with each other.
- The arts connect people across time and place. Idaho students study the historical and cultural contexts of arts disciplines. They also learn to recognize connections between various art forms, both historically and artistically. These connections cross not only the arts forms, but also other disciplines in the curriculum.

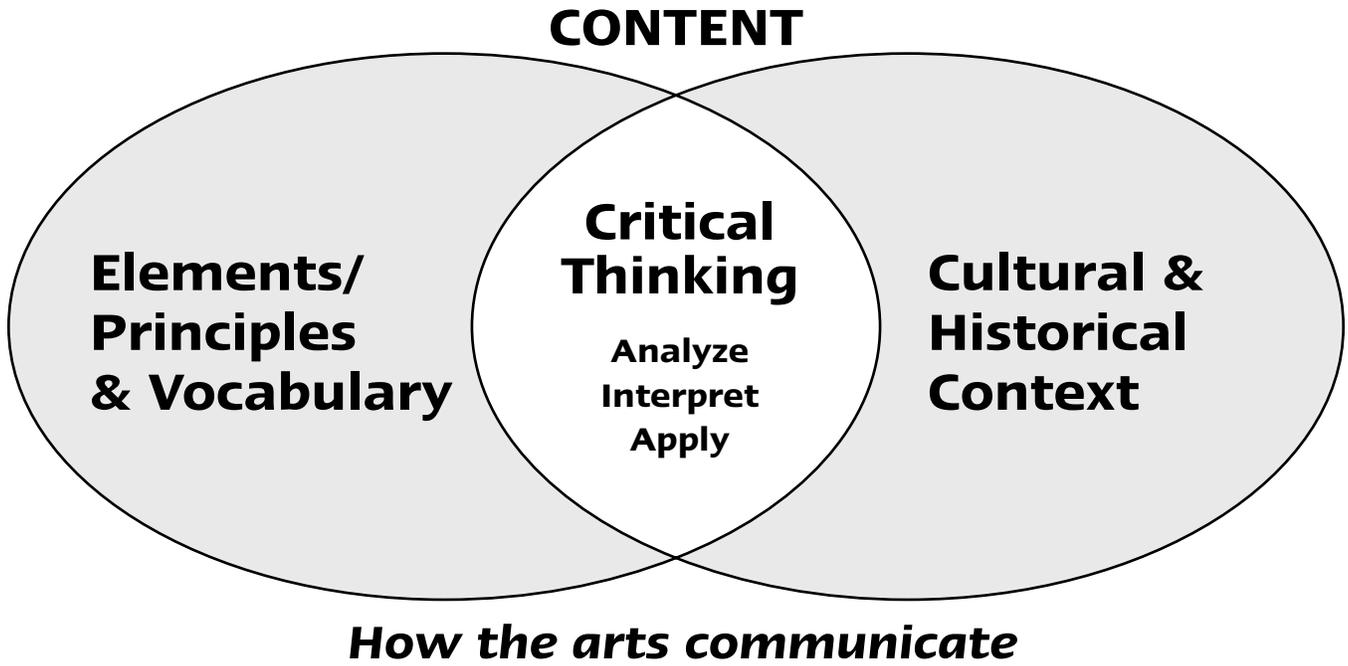
2. Critical Thinking

- Proficient students understand the language of the arts and how to communicate through that language.
- The arts contain meaning that is communicated through a specific vocabulary. Idaho students learn to analyze a specific art form, using the vocabulary of that form. They make decisions relating to an arts form, building critical thinking and interpretive skills.

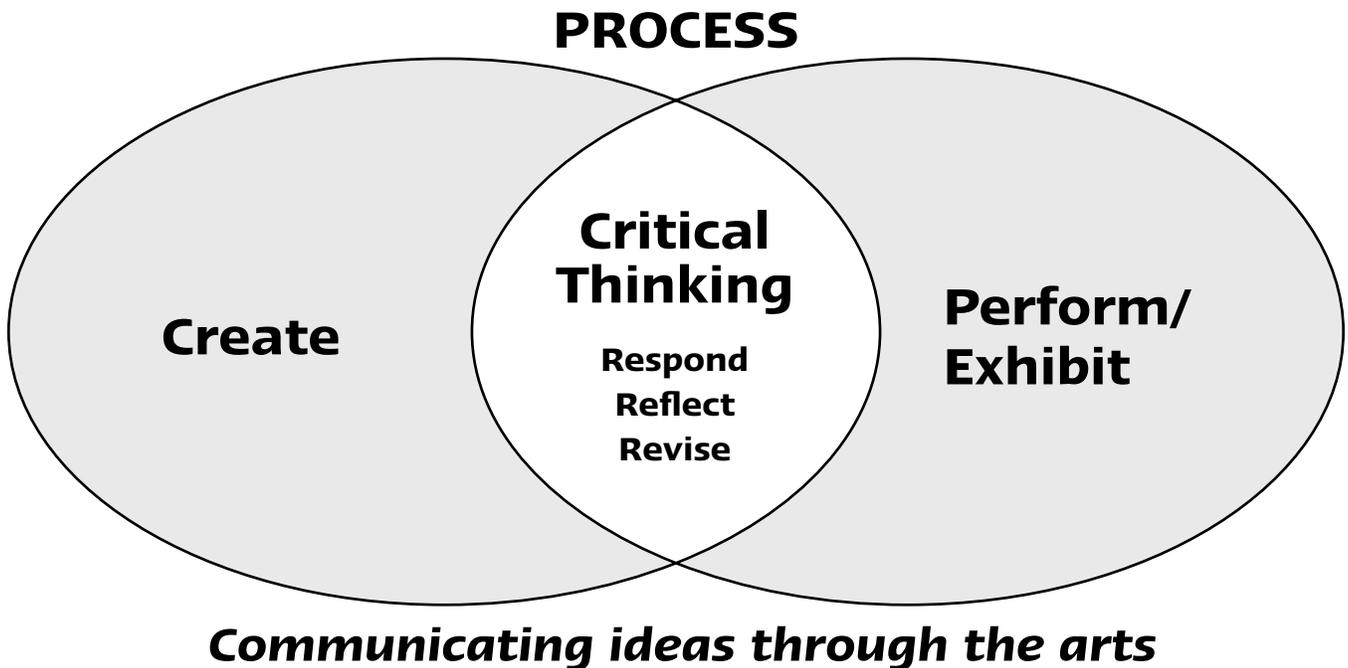
3. Performance

- Proficient students utilize arts concepts to create and perform expressively through the arts.
- The arts are organized into elements and principles essential to each art form. Idaho students use these elements and principles to communicate through an art form, accurately and creatively. They perform works of others and create works of their own, applying artistic concepts, knowledge, and skills.

WHAT STUDENTS WILL KNOW



And be able to DO:



ESSENTIAL UNDERSTANDINGS IN THE HUMANITIES STANDARDS

One of the greatest benefits of the visual and performing arts is their capacity to expand students' understanding of themselves, their world, and their ways of constructing personal meaning while engaging in the process of self-expression.

The three Idaho Humanities Standards encompass interrelated Essential Understandings or “big ideas”. These essential understandings allow educators to frame lessons within a larger context of an art form or to extend beyond individual arts activities and have meaning and application in the world outside the classroom.

Essential understandings provide opportunities to explore over-arching concepts that help shape arts-integrated units of study.

WHAT STUDENTS WILL KNOW

Historical and Cultural Contexts

Sample Essential Understandings:

- Culture passes from generation to generation through art making and performance.
- The arts bring meaning to ceremonies, rituals, celebrations, and commemorations.
- Culture and history can be reflected in specific attributes of artworks.
- The arts reflect individual, community, and cultural differences throughout the world.
- The practice of collecting and exhibiting national art is common to civilizations throughout the world.
- Modern artists interpret traditions of various cultures, reflecting the impact of our global society on individuals.
- Different cultures emphasize different ranges of color, pattern, surfaces, or rhythm.

Critical Thinking

Sample Essential Understandings:

- Looking at and making art can lead to new discoveries about ourselves, others, and the world we live in.
- One artwork can support more than one good interpretation.
- Music conveys human emotions, thoughts, and ideas.
- The more we know about a work of art, the more we are likely to value it.
- Common themes occur throughout various disciplines of the visual and performing arts.
- Artists make art to communicate for a variety of purposes.
- Audiences can engage actively and purposefully by describing what is seen and/or heard and analyzing how the elements are arranged and organized.
- What we see in an artwork is often influenced by our own experiences.
- In traditional crafts, function of an object influences its form and decoration.

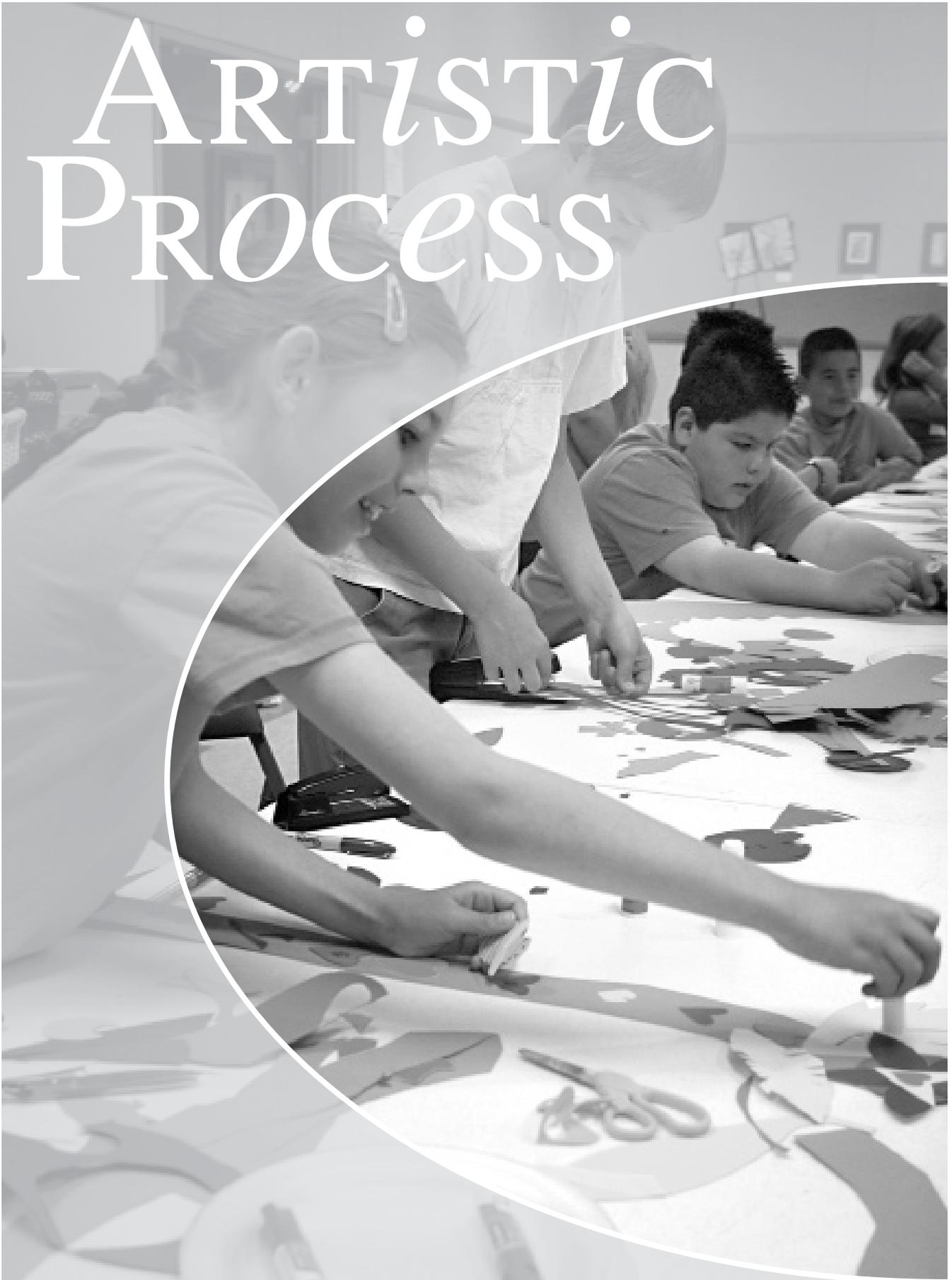
Performance

Sample Essential Understandings:

- Many skills, concepts, and vocabulary are common among arts disciplines.
- Contrast and exaggeration can be used to create interest in a work of art.
- An artist's choice of medium can affect the meaning of the artwork.
- A character's intention and emotions can be communicated through an actor's body and voice.
- Musical ensembles require individuals working collectively to produce quality musical elements, such as tone, volume, rhythm, and timbre.
- Music and math share a use and understanding of patterns and relationships.
- Line is one of the most fundamental elements of art.
- Audiences and performers understand and follow performance etiquette, which varies according to performance venue.



ARTISTIC PROCESS





THE ARTISTIC PROCESS

Universally, the arts share three important artistic processes: creating, performing, and responding. The National Standards for the Arts as well as the Idaho Humanities Standards recommend balanced arts lessons that incorporate each of these processes.

Well-rounded education in the arts consists of experiences in these three interrelated kinds of artistic activity. Students involved in these ways of learning gain knowledge about the arts, refine their perceptual and expressive skills, and exercise their powers of analysis in order to make and justify judgments about works of art.

DEFINITIONS: THE ARTISTIC PROCESS

CREATE/PERFORM/RESPOND

Creating:

Students are encouraged to use their own ideas to create original work in the art form.

Students learn to use the symbolic language, structures, and techniques of each discipline. With these skills they may express and communicate their own ideas and feelings as they draw, paint, or sculpt visual images, write dramatic works, or compose original pieces of music or dance.

Performing/Exhibiting:

Each lesson should include an opportunity for students to share their work informally, either through presentations or explanations of their artwork.

Students apply skills in singing, reading music, playing instruments, directing, acting, or dancing. Performing before an audience or exhibiting artwork adds a public dimension and provides opportunities for others to respond to the work presented.

Responding/Reflecting:

As a part of the responding process, students reflect upon their own work, as well as the work of others.

Students draw on higher order thinking skills to describe, interpret, and, upon occasion, evaluate their own artwork and a rich array of important works in dance, drama, music, and visual arts.

THE ARTISTIC PROCESS ENCOURAGES CRITICAL THINKING SKILLS

Creating	Performing/ Exhibiting	Responding/ Reflecting
<p>IMAGINING Developing idea(s) (concepts, plans, feelings)</p>	<p>SELECTING Choosing an artistic work (repertoire) to perform/present</p>	<p>DESCRIBING/ANALYZING Identifying the elements of an artistic work and mentally examining how the elements of the artwork fit together</p>
<p>PLANNING Experimenting, researching, and designing ways of presenting the idea(s) through artistic material</p>	<p>ANALYZING Analyzing structure and researching background of work in order to present quality artwork</p>	<p>SYNTHESIZING Seeing/hearing and comprehending visual/aural features of the work or performance Mentally assembling what is seen/ heard into a whole</p>
<p>MAKING Applying knowledge and skills/ techniques to bring ideas to life through artistic work</p>	<p>INTERPRETING Developing a personal interpretation of work (an idea of its expressive intent) that informs the performance/presentation</p>	<p>INTERPRETING Developing a personal response to the expressive ideas of both creators and performers</p>
<p>EVALUATING, REFINING Evaluating quality and refining successive versions of a work</p>	<p>EVALUATING, REFINING Applying knowledge and skills/ techniques to bring personal interpretation to life through performance or exhibition</p> <p>Evaluating quality and refining successive versions of the work</p>	<p>EVALUATING Assessing the quality of an artistic work, based on principles/elements of that art form.</p>

Developed by Scott Schuler for the Connecticut Department of Education.

RESPONDING TO THE WORKS OF OTHERS

Responding in all four art forms depends on keen observation, description, analysis/ interpretation, and evaluation. Teachers should help students move through a series of questions that help describe works of art before advancing to interpretation and evaluation. This process helps students suspend initial conclusions by forcing them to slow down and take “apart,” step by step, before evaluating it.

1. Describe artworks:.....*I see...*

- What do you see or hear?
- What (colors, sounds, shapes, instruments, movement, etc.) can you name?
- What is missing? What do you not see or hear?
- Compare this work with another work of art.
- What similarities and differences do you see or hear?
- What is the title of the work? Who is the artist?

2. Analyze.....*It looks like...*

- What does this work tell us about the culture or time period in which it was made?
- Which elements of the artwork do you see?
- What were some of the artistic choices made in the work?
- What other piece of artwork is similar to this one?

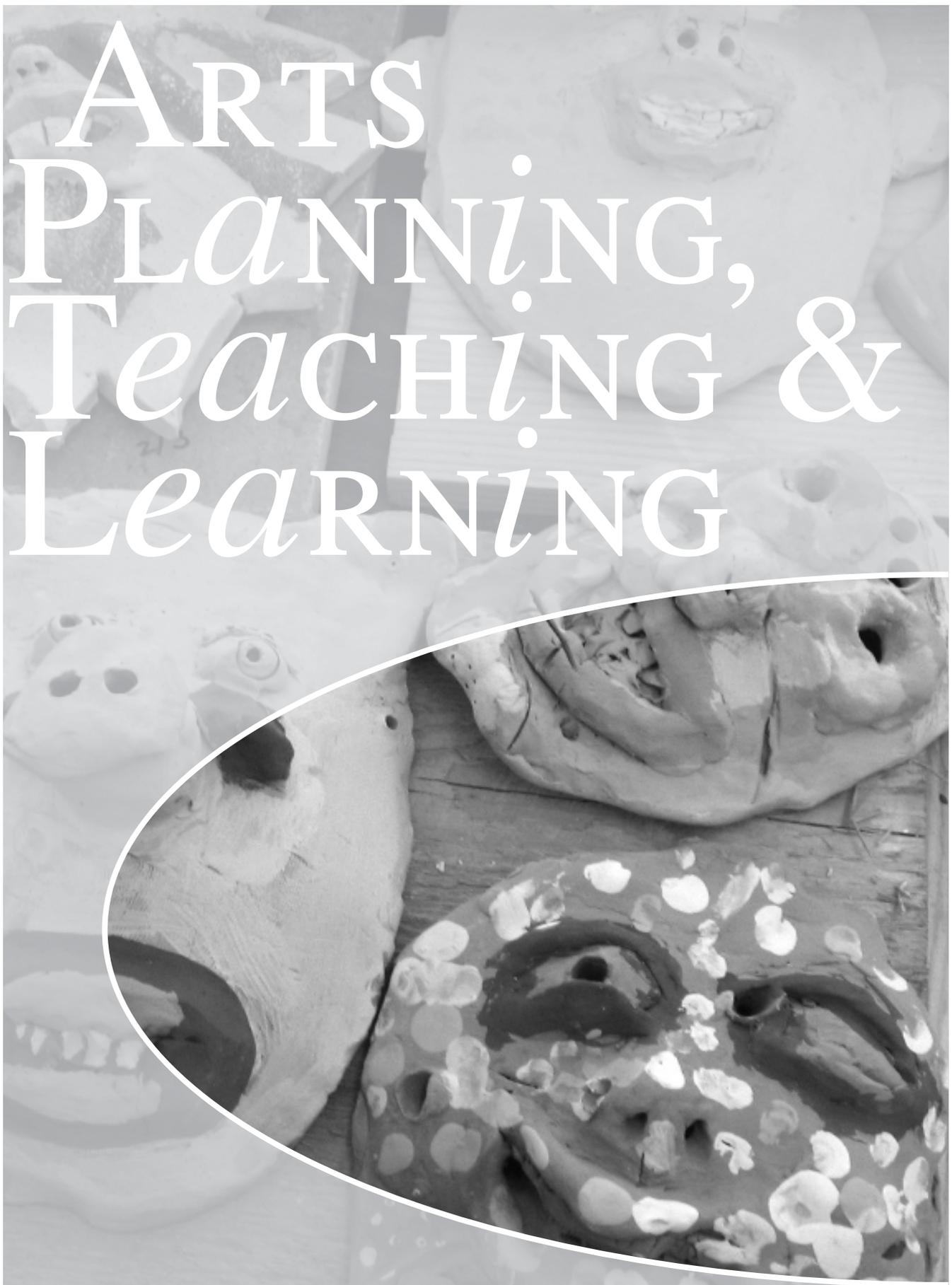
3. Interpret artworks: *I think...It means...*

- What are the relationships between the objects or characters?
- What does this remind you of?
- How does the work make you feel and why?
- What mood or feeling do you think the artist is trying to convey?
- Does the artist have a message to convey? If so, what might it be? If not, why not?
- If the artist were here, what would you say to him or her?

4. Evaluate artworks*I like it/don't like it because...*

- How well does the title of the work capture the essence/meaning/purpose/idea of the piece? Why or why not? What title might you give it? And why?
- What is the most interesting or surprising aspect of the work and what made it so?
- If you were the artist, what would you do differently?
- What are the reasons that other people should or should not experience this work of art?
- Is this art effective in communicating an idea?

ARTS PLANNING, *Teaching* & *Learning*





ARTS *PLANNING,* *Teaching, and Learning*

As educators' address content standards for student learning in the arts, we move away from merely exposing students to the arts and toward students learning the arts: knowing the arts form's information, doing its skills and processes.

In teaching for learning in the arts, we make sure each unit addresses understanding of the arts as they connect with the greater world, and that each lesson possesses a learning target that is clear and attainable by students. In doing so we help our students build their own skills, measure their own progress in comparison to the lesson's objective, and feel a sense of success and pride as they observe their skills grow.

PLANNING EFFECTIVE ARTS LESSONS AND UNITS

Step 1 - Identify the ESSENTIAL UNDERSTANDING

Essential understandings are concepts that extend beyond individual arts activities and have meaning for the students and application in the real world outside of the classroom.

Step 2 - Identify the LEARNING TARGETS

- Learning targets specify what you want students to **KNOW** and be able to **DO** as a result of the lesson.
- Learning targets should be framed by one or more of the **GOALS** and **OBJECTIVES** in the Idaho Humanities Standards.
- Learning targets should ensure that students experience a balance of the three **ARTISTIC PROCESSES**:
CREATING
PERFORMING / PRESENTING
RESPONDING / REFLECTING

Step 3 - Identify and link ASSESSMENT CRITERIA to each of the learning targets.

Assessment criteria are the observable **TRAITS** that give evidence of students meeting the learning targets. The criteria and targets are matched – they have a direct and specific relationship to one another.

EXAMPLES:

Math/Music

- **Essential Understanding:** The use of patterns is central to both music and mathematics
- **Learning Target:** The student will create and accurately replicate musical and mathematical patterns
- **Assessment Criteria:** The student will: accurately echo rhythmic and melodic patterns, create rhythmic and melodic patterns, and will represent those patterns visually with numbers, symbols, or letters.

Music Goal 3.2 Communicate through music, applying artistic concepts, knowledge and skills:

K-3.Mu.3.2.3 Echo rhythmic or melodic patterns accurately

Math Goal 3.4. Understand concepts of functions

Storytelling

- **Essential Understanding:** Storytelling is a vital life skill and an art form which contains incredible communicative powers in addition to being just plain fun!
- **Learning Target:** Analyze visual imagery and story line in response to a live performance of a story.
- **Assessment Criteria:** The student will write a story including the narrative and visual imagery of a story told in a live storytelling performance; the student will compare and contrast through discussion the imagery and narrative s/he has written with those of other students.

Theatre Goal 2.2 Engage in reasoned dialogue and make decisions about dramatic performances

4-5.T.2.2.1 Identify how theatre reveals universal themes.

Dance/Culture

- **Essential Understanding:** Dance can reflect the region, history, customs, and values of a culture.
- **Learning Target:** Perform and discuss the dances of the state of Chiapas.
- **Assessment Criteria:** The student accurately performs dances from the state of Chiapas; the student accurately identifies the geographic location of the state of Chiapas and pertinent geographic and historical details which are the underpinnings for those dances

Dance Goal 1.1: Discuss historical and cultural contexts of dance and perform examples.

4-5.D.1.1.2 Explain how a dance from a culture or time period reflects values of its society.

Visual Arts

- **Essential Understanding:** Self-portraits can reveal something about the artist: Artwork is directly influenced by past experiences of the artist and the environment around them.
- **Learning Target:** Represent self.
- **Assessment Criteria:** Select and organize shape/line/color relating to physical self or interests, and include something that has special meaning.

K-3.VA.3.3.2 Create artwork about self, family, and personal experiences.

“BACKWARDS” LESSON DESIGN

When you teach for learning, each lesson should contain a learning target that describes what you want students to know and be able to do by the end of the lesson. After determining the learning targets, work backward from them to develop the lesson: What creative activity would be best suited to helping my students do and know what I want to teach them? What skills or exercises do I need to have them practice or work on in order for them to become engaged in the creative activity, succeed at it, and learn from it? What introduction to the lesson will there be to pique their interest and acquaint them with the learning targets?

“Backward” Unit/Lesson Planning

- Given a task to be accomplished, how do we get there?
- What kinds of lessons and practices are needed to master the intended activity?
- Think about assessment beforehand. What would you accept as evidence that the student has attained the desired understanding and proficiencies?
- Thinking about evidence of learning helps you clarify learning targets and develop a more defined learning experience.

Setting Goals/Learning Targets

- What should students know, understand, and be able to do?
- Develop with district, state, and national standards in mind.
- Standards provide a framework to help us identify teaching and learning priorities.
- Does the essential understanding foster deep understanding?
- Are the learning targets reachable but challenging, asking students to go beyond their perceived limits?
- Do they ask students to be artists?
- In what ways are the learning targets developmental and age-appropriate?
- Types of goals/learning targets:
 - Content – knowledge, concepts, ideas, and facts to understand
 - Skills – able to practice and apply

Assessing Student Learning

- Ongoing and embedded assessment contributes to a process of teaching and learning.
- Purpose of assessment is to give feedback to student and teacher.
- Students know the criteria for important projects and tasks before they begin the project.
- How will we know if students achieved the desired results and met the standards?
- What will we accept as evidence of student understanding and proficiency?
- Teachers and students create and revise criteria together.

Sources: Campbell, M., Leiebowitz, M., Mednick., and Rugen L. *Guide for Planning a Learning Expedition*.
Wiggins, G., McTighe, J., and McTighe, J., *Understanding by Design*.

PUTTING IT ALL TOGETHER: TIPS FOR A GREAT LESSON

- 1. Essential Understanding:** Make sure that in each lesson you articulate the Essential Understanding that underlies what you are teaching. This is the Big Idea of your lesson and is the knowledge that you will want your students to know and remember forever.

Always give your students the important opportunity in each lesson to think about and reflect on the connection of their arts learning to the wide world. Color, drama, interaction, movement, form, pattern, consonance and dissonance in the arts are all distillations of real life. Direct your students' attention, using your lesson's learning targets as a lens, to the world around them. Engage them in talking about what they see and think. Here are some examples:

“Since we have been working so hard at drawing/painting patterns, what are some of the patterns you see in the room right now? When you go home today, look for patterns all around the world. I’ll be asking you what you saw tomorrow.”

“Since we know that choreography is a set of movements that repeat, what are some sets of movements that you repeat in the same order in your daily life?”

- 2. Learning Targets:** Many, perhaps most, arts and arts-integrated lessons try to do/cover too much. In so doing, they achieve very little learning. Depth of learning in the elementary grades is only achieved through instruction which uses one, two, or, perhaps, three learning targets per lesson.

Explicitly clear targets give you the vocabulary for speaking clearly and descriptively to your students about their art-work. Clear targets also give students a goal to work toward to achieve their highest artistic expression, and accurate, non-personal language for describing their own and their peers' creative efforts in comparison with that goal.

- 3. Language:** Make sure that every word you say during your lesson applies to the targets you are focusing on. Do not draw in other concepts that are not the target of your lesson unless they have been the target of earlier lessons. Focused instruction uses constant reinforcement of the concept in language and lesson activities to achieve retention. When speaking to children about their work, use the language of your lesson (“I can really see the pattern you’re bringing out there) not mere generalities (“that’s really good”). Hearing the lesson’s vocabulary applied to their own creative efforts cements children’s understanding of the material by making it personal to them.
- 4. The Creative Process:** One of the habits of mind central to becoming and being a high quality artist is that of insightful Responding/Reflecting in creating works of art and learning from works of art made by others: Did I achieve the goal I was working toward? How? How could this portion of my work have been carried out more successfully, creatively, subtly? Refining: What would I change about this work to strengthen its demonstration of the lesson’s objective?
- 5. Assessment:** In every lesson you plan make sure there are times during the lesson when;
 - a) your students stop work and check their own progress in terms of the lesson’s target;
 - b) students stop work and, using the language of the lesson’s targets, talk to one another about what they’re seeing in their peer’s creation.
 - c) you are moving through the room to assess student progress in regard to the learning targets.

The assessment process for your lesson will conclude with a summative (final) assessment during which you look at each student’s completed work to assess their progress in regard to the lesson’s learning targets. Using the results of these forms of assessment during and after the lesson should serve as a guide in your planning for the further instruction of your students.

How'd It Go? A RUBRIC FOR TEACHERS

The information given thus far in the chapter sums up important information about how to go about planning your arts lessons: their components, design, and essential features to include in your instruction. Next follows an example of how all those components come together and are brought to life in the form of your teaching. The rubric “How'd it go?” describes what quality teaching of the arts looks and sounds like.

Learning Targets	I chose a small, tightly-focused set of learning targets closely related to one another	I chose a small group of learning targets which were not related to one another	I chose too many learning targets for students to demonstrate during the period	I taught the lesson without planning learning targets
Sequencing	All steps were ordered optimally to facilitate student demonstration of the learning targets	A step or steps were reversed or left out which diminished student demonstration of learning	There were steps which were unnecessary or distracted from the learning targets	I didn't think through the steps
Language: Instruction	My language was direct, colorful, and clear; I explained the learning targets in a variety of ways	My language was accurate, but dry I offered only one explanation of the learning targets	My language described the learning targets plus concepts not related to the lesson	I did not focus on making learning the learning targets clear and engaging
Language: Feedback to Students	I used clear, descriptive feedback employing the lesson vocabulary and objectives	I used clear, descriptive feedback but forgot to use lesson vocabulary	I used non-specific adjectives (ex. beautiful) and subjective statements (ex. I like how...)	I didn't say much
Pacing	The steps of the lesson moved at an optimal pace to engage class and foster demonstration of the learning targets	Parts of the lesson were too slow to engage class or too quick for students to follow	The whole lesson was too slow (class lost interest) or too quick (class couldn't follow)	I taught at the pace I felt like teaching
Outcome of Student Work	Students made a broad range of responses with obvious personal variation demonstrating the learning targets	Students made a range of responses without personal variation demonstrating the learning targets	Students made a narrow set of responses demonstrating the learning targets plus elements unrelated to lesson	The student work showed no relation to the learning targets
Assessment	I used assessments during/at end of lesson, explained when they were taking place	I used a final assessment at lesson's end for each student	I knew what most, but not all the students were doing	I didn't plan an assessment or forgot to use what I planned

Assessing *Learning*





EMBEDDING ASSESSMENT INTO ARTS INSTRUCTION

Arts Assessment – a PROCESS of giving students FEEDBACK so that they might IMPROVE their work.

Assessment in the arts is an integral part of effective instruction. This Framework presents assessment not as a “grade”, but as a vital form of feedback to students to help them improve the quality of their work in the arts.

Assessment in the arts can take many forms from group reflection, to checklists, to rubrics; all effective assessments clarify criteria for, and the attributes of, quality work in the art form.

Education expert Grant Wiggins defines “feedback” as “information”. He points out that it is not praise or blame, but information that students can use. The process of describing student work — giving students information they can use — has its payoff in classrooms when teachers work to carve out the time necessary for reflective conversations with students about their ongoing work. Here is where the artistic processes go into effect:

- Create a safe community of learners – a place where each person and their creative work is honored and attended to;
- Perform and Exhibit – the ultimate performance assessment, where process and product are indispensable to each other and work is first shared informally with peers in the classroom;
- Revise and Share – where teachers encourage their students to edit and revise their work as an ongoing investigation into their own learning;
- Reflect and Assess – by taking part in descriptive dialog, everyone has the opportunity to assess the ways in which they have grown throughout the process.

Assessment and refinement are essential to every artist’s process...

Every day in the arts-rich classroom teachers model for students that art-making is a process, and an often messy one, filled with thoughtful reflection and ongoing revision. It is a process that will serve students far beyond the arts classroom, preparing them for a future where creative solutions are required.

CHECKS FOR UNDERSTANDING:

EMBEDDED ASSESSMENTS: The glossary definition of embedded assessment from New Horizons for Learning uses the phrasing: “Assessment that occurs simultaneously with learning...occurs in the classroom setting, and, if properly designed, students should not be able to tell whether they are being taught or assessed.” This kind of check for understanding in-process can be accomplished in many creative ways—examples of prompts and strategies follow:

- Peer to peer:** *Describe what you saw: Tell a partner what he/she did with his/her body to create an AB pattern in the dance...*
- Peer to peer:** *Listen to a partner and check to see if he/she is carrying a steady beat... share feedback for improvement...*
- Peer pair share:** *After you sketch the building, tell your neighbor what geometric shapes you drew...*
- Peer pair share:** *Write down an adjective for each piece of music we have listened to- then compare and explain word choice with a partner...*
- Instructor room scan:** *When you have chosen your warm or cool color palette, set your warm or cool pastels aside and close your box of oil pastels...*
- Instructor room scan:** *Show me a fantastic shape...*
- Instructor room scan:** *Show me a statue of a...tiger...a teacher...a coach...monster...*
- Self-assessment:** *Point to a curvy line in your art; point to an interrupted line in your art; point to a straight line in your art...*
- Self-assessment:** *Note in writing where you included a whole, half, and quarter note in your song-- listen closely to make sure your notation is correct.*
- Group reflection:** *Talk in your group about what you saw when the other group performed: What did they do to create smooth transitions between tableaux?*
- Walkabout:** *Tour the room by silently looking at each work of art at each desk. Stop when you see a collage that has contrast and ask what the artist did to create that effect.*
- Walkabout:** *Walk around the room and ask an individual student, “Are you using different types of line in your drawing? How could you add that element?”*



Did they...? OR DIDN'T they...? CHECKLISTS

A self-assessment checklist does not measure quality of response—it is simply a measure of whether students “did it or not.” A checklist can provide clear feedback for a novice learner just beginning to acquire new knowledge and skills.

Learning Target: Recognizes, holds, and makes a shape with the body.

Assessment Criteria: Uses the body’s form to create a statue-like shape with spine, head, arms, and legs.

Learning Target: Changes the body’s shape in motion.

Assessment Criteria: Changes the relationship of spine, head, arms, and legs while moving.

CHECKLIST FOR SHAPE IN DANCE

Student	Shape		Total Points 2
	creates a statue-like shape with spine, head, arms, and legs.	changes the relationship of spine, head, arms, and legs while moving.	
Joe Smith	√	√	2

CHECKLIST FOR LINE AND SPACE

Learning Target: Uses line to create landscape elements.

Assessment Criteria: Draws exterior contours, interior contours, and surface patterns of trees.

Learning Target: Depicts space in a landscape.

Assessment Criteria: Makes exterior contour drawing of trees/plants, using foreground, background, middle ground, and overlapping.

Student	Drawing						Total Points 2
	I drew exterior contours	I drew interior contours	I drew surface patterns/details of trees	I drew trees/plants that were the largest for the foreground	I use exterior contours for drawing	My foreground overlaps middle- and background	
Kenisha Jones							2

ANOTHER STYLE FOR CREATING A SELF ASSESSMENT CHECKLISTS

- I drew exterior contours
- I drew interior contours
- I drew surface patterns/details of trees
- I drew trees/plants that were the largest for foreground
- I used exterior contours for drawing (details will be added in paint next session)
- My foreground overlaps middle ground and background.

RUBRICS TO MEASURE QUALITY

A rubric is a qualitative assessment scoring tool that describes more than one level of achievement for one or more criteria. Rubrics outline in detail what characteristics art-works will contain from the most developed to the least developed.

Teachers and teaching artists should think of rubrics as journeys, rather than end points – road maps that describe work at varying stages of quality, allowing students to chart their own progress.

By articulating for students what the finest quality work looks like in each of its aspects, each student has the opportunity to attain those high levels (and grow as an artist) because the possibilities and expectations of a project are made perfectly clear. These clear expectations outlined for students motivate them to create their very best work.

Teachers can create rubrics based on observable traits or attributes that give evidence of students meeting the learning targets in their creative work.

In our dance:	4	3	2	1
Memory	we performed our dance from beginning to end without stopping or talking	we performed our dance from beginning to end without stopping; we talked a little to remember the movements	we performed our dance from beginning to end; we had to stop and talk about what came next	we couldn't make it from the beginning to the end of our dance, even if we stopped and talked about what came next

As we perform the Israeli dance Mayim:	3	2	1
Circle	we are moving in a visible circle, everyone is in order, it stays the same size our circle grows and shrinks evenly, everyone's steps match in size	our circle looks like an oval, or has flat parts, everyone is in order, the circle keeps getting smaller as we grow and shrink people end up in the middle or are left out	our circle is moving with people pushing/pulling or passing each other, it keeps getting smaller some kids rush into the center or pull back with steps that are too big
Arms	our arms make a relaxed V-shaped pattern	our arms are pulled too far out or squeezed too close	our arms are swinging or pulling on other kids' arms

You can also have great success by developing rubrics with students as they respond to and reflect on their work in the creative process.

Experts agree that when students are involved in the assessment process, they take greater interest in their own learning. Some of the best rubrics are those that were designed along with students, using the students' own descriptive vocabulary.

The following method for assessing student work in the arts was designed by Kennedy Center Teaching Artist Deborah Brzoska. It is an example of EMBEDDED PERFORMANCE ASSESSMENT where the teacher and student create RUBRICS — rich descriptions of quality work:

Creating Rubrics with Students

Step 1 – The teacher reviews the ASSESSMENT CRITERIA linked to each of the learning targets.

Teachers may choose to review the criteria with students at the onset of lesson, have the criteria posted, or embed the criteria in the teaching of the lesson itself.

Step 2 – Students actively take part in the lesson, resulting in creative work that students share INFORMALLY in the classroom and discuss with their classmates.

In the visual arts, student work might be informally displayed in the classroom to allow for discussion. In the performing arts students might present their work in small groups.

Step 3 – The teacher leads students in reflective conversation - a process of positive critique where students identify SPECIFIC qualities of the work of their classmates.

One method used by Brzoska engages students in “throwing stars”. For example, a student discussing her classmates’ tableau in drama might say: “I would like to throw a star at group #1 for the way they used their facial expressions and whole body to help tell the story”. The teacher’s role is to ensure that every group receives stars and comments that are specific and descriptive.

Step 4 – The teacher captures key words described by the students on a flip chart. On a second chart, the teacher clusters like comments into TRAITS and creates a “plus/delta” template for each trait. (See example below).

The teacher asks students to DESCRIBE what “outstanding” work looks like in each trait, based on the work students have just created and shared.

The teacher captures student descriptions of success in the PLUS column.

The teacher then leads the students to consider the hypothetical opposite of that strength, written in the DELTA column which means to change or revise.

Finally, the teacher asks students to compare the traits to the original ASSESSMENT CRITERIA to ensure that the intended criteria is included.

Step 5 – The students revise their work.

Example of a simple rubric for Theater:

TRAITS	PLUS	DELTA
Performance	The scene is full of surprises. Participants communicate effectively with the audience.	The scene is predictable and imitative. Participants are self-conscious. Participants may laugh or mumble.
Collaboration	Participants work well together, focused on achieving a common goal.	Participants are focused on their own ideas. Participants try to direct each other during performance.
Communication/Expression	Characters are clearly understood through posture, gesture, movement and facial expression.	Bodies give no sense of character, purpose, or action. Action may be done entirely with the hands. Participants cannot be heard.

ENCOURAGING CRITICAL THINKING WITH REFLECTION QUESTIONS

Reflection questions can help students confirm, examine, and assess their own and other's learning and can be posed before, during and after an artistic process. They can be designed and asked by students or teachers and can elicit responses within many potential settings--group critiques, peer pair sharing, journal writing and student interviews. When reflection questions directly relate to learning targets and criteria they encourage an analytical thinking process grounded in the content of the lesson.

Learning Target: Accurately represents a sculpture using a 2-D Format.

Assessment Criteria: Draws shapes observed in a 3-D form from multiple viewpoints.

Learning Target: Creates a paper sculpture by bending and manipulating flat shapes into 3D forms.

Assessment Criteria: Cuts, manipulates, notches, and attaches paper for height, width, and depth.

Opening Reflection Questions:

Describe what lines and shapes you see with your eyes.

How did the shapes in your drawing change when you looked and drew from another point of view?

What is the difference between a 2-D shape and a 3-D form?

Mid-point Reflection Questions:

How might you add to the form to give it more dimension?

What side of your sculpture has the most visual interest?

Why is balance important in sculpture?

Closing Reflection Questions:

In making the paper sculpture, what were some of the challenges you faced in making your sculpture strong and stable?

In what ways did you change paper to transform it (bend, tear, notch, fringe, etc.) from being a 2-D shape to a 3D form?

What other materials could you use to create a sculpture?



Guiding Principles for Responding/Reflecting

Responding/Reflecting: Guiding questions before, during and after the lesson activity that help students build critical thinking skills, link big ideas with historical/cultural resources, and reflect on and assess their own and other's art.

1. Describe	2. Analyze	3. Interpret	4. Evaluate
<p>Historical Art: What kind of setting do you see: what is the time, place, weather, type of environment?</p> <p>In-Process Peer Reflection: At what point are you in your work? Are you just getting ideas? Trying them out? Making the work, revising it, or finalizing it? Have you practiced it yet?</p> <p>Presentation/Group Critique: How would you describe the:</p> <ul style="list-style-type: none"> • setting/colors/ composition you see? • the sounds you heard • the movements we just saw 	<ul style="list-style-type: none"> • What elements has the artist repeated? • What elements has the artist varied? • What do you see that the artist has simplified or exaggerated? • What are the impacts of the artistic choices you see? • What about the stage setting told you about the time period of this play? • How did the way the actors said their lines and moved their bodies tell you about their characters? • How did the tempo of the music and the kinds of sounds the composer chose really give you a feeling for what the title said the music was about? • How did the quality of the dancers' movement support the theme of the dance? • How did the arrangement of the dancers on the stage, and their entrances and exits during the dance, make it seem exciting or calm? 	<ul style="list-style-type: none"> • How does this art make you feel? • What do you think the artist's message is? Describe how choices for color, shape, space communicate a feeling, belief, or idea. • Share your ideas, writing, and expressive intent, with a peer: Reflect on a peer's art and give feedback about further refinement. • What do you feel is being communicated in this art? Compare your interpretation with the artist's statement. 	<ul style="list-style-type: none"> • What concepts or ideas would you use to evaluate this art? • Do you see craftsmanship (leave out beauty), or a clear message or idea in this art? What about the work's composition makes you feel that way? • Does the art "grab" you, does it effectively communicate its message to you? • Talk about how your own and a friend's creative process have gone thus far in terms of achieving the lesson's goals • Evaluate your art in comparison with the lesson's goals. Which goals of the lesson did you accomplish most effectively? • What was the hardest part of completing this lesson? Describe your greatest challenges

ARTS PLANNING

TEMPLATES & EXAMPLES



ARTS *PLANNING* TEMPLATES

The unit plan and lesson plan templates that follow include the vocabulary and principles included in this document. The unit plan is a graphic organizer to help the classroom teacher think about relationships in the learning process when the arts are emphasized. The beauty of the process is that so much of it relates to learning in all subjects.

The lesson plan can be used to teach arts as core learning or as a lesson that integrates the arts with other subjects. The lesson plan makes direct connections between learning and assessment criteria. It also emphasizes the increasing levels of thinking (describe, analyze, interpret, evaluate) in the section titled “Responding... In using this part of the template, the teacher should refer back to sample questions given in chapter 2.

TEMPLATES



ARTS UNIT PLANNING ORGANIZER: TEMPLATE

Idaho Content Standards: Humanities

Specific goals/objectives achieved

◆ Standard 1: Historical and Cultural Contexts

* Standard 2: Critical Thinking

* Standard 3: Performance

Integration Focus: Additional Content Standard goals/objectives achieved

Essential Understanding:

The "Big Idea" that encompasses arts unit



Student Artistic Process:

Create Imagine, plan, use concepts, skills and techniques to make and refine a work of art. *
Perform/Exhibit Present art in performance or exhibit. *
Respond/Reflect Describe, analyze, interpret and evaluate art. ◆ *



Student Outcomes:

What do students create?
How do students perform/respond?



Assessment Tools:

How will students' learning be assessed?

Unit Lessons:

What prior knowledge will students need?

What arts elements and principles will students learn?

What skills and techniques will students learn?



◆ Historical or Cultural Resources:

Art or artists that frame arts learning

ARTS *Lesson Plan*: TEMPLATE

Author:

School:

Title:

Grade Level. Arts Discipline:

Lesson Overview/Description:

Idaho Content Standards:

Humanities: Specific Content Standard goals/objectives achieved in lesson

◆ Standard 1: Historical and Cultural Context ✱ Standard 2: Critical Thinking ✱ Standard 3: Performance

Integration Focus: Additional Content Standard goals/objectives achieved in lesson

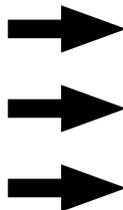
Learning Targets:

What you want students to know and be able to do as a result of learning process



Assessment Criteria:

The observable traits or attributes of meeting the learning target—what it looks, sounds, or feels like when the student demonstrates this newly acquired knowledge or skill.



Responding/Reflecting: Guiding Questions before, during, and after the lesson activity that help students build critical thinking skills, link big ideas with historical/cultural resources, and reflect on and assess their own and others' art.

1. Describe 2. Analyze 3. Interpret 4. Evaluate

Learning Sequence: Indicate steps needed to achieve learning targets
Note Idaho Humanities Content Standard/student artistic process element addressed in each step
* Create * Perform/Exhibit ♦* Respond/Reflect

1.

Check for understanding by: In-process assessment of student learning through questions, self reflection, teacher scan, peer sharing, checklist, or other assessment tool.

2.

Check for understanding by:

3.

Check for understanding by:

4.

Check for understanding by:

5. Responding: Closing Reflection with Students

Did you achieve the learning targets? How effectively did you meet each assessment criteria for the lesson?

Key Vocabulary:
Arts and Integration-focused

Arts Historical/Cultural Resources: Artists, artwork, performances, music, websites, DVDs, books

Materials, Equipment, Space: Art or classroom supplies, tools, instruments, props, special classroom set-up arrangements

Examples



ARTS UNIT PLANNING ORGANIZER: OBSERVATION

Idaho Content Standards: Humanities

Specific goals/objectives achieved

◆ Standard 1: Historical and Cultural Contexts

1.1.3 Explain how a specific work of art reflects events in history/culture.

* Standard 2: Critical Thinking

2.1.5 Identify elements (line, shape, form, value, texture, color, space) in artworks and environments.
2.2.6 Write an artist's statement.

* Standard 3: Performance

3.1.4 Demonstrate skills of observation through rendering of subject matter from life.
3.1.3 Apply the elements of color, shape, line, value, form, texture and space in artwork.
3.3.3 Use the creative process.

Integration Focus: Additional Content Standard goals/objectives achieved

Science: 1.2.1 Make and record observations; History: 1.5 Trace the role of exploration and expansion in U.S.; Language Arts: 2.3.3 Identify aspects of setting

Unit Lessons:

What arts elements and principles will students learn?

Line, shape, texture, color, value, space: unity and variety, repetition

What skills and techniques will students learn?

Drawing from observation using a variety of tools and materials. Synthesizing sketchbook studies into a refined, work using a creative process.

◆ Historical or Cultural Resources:

Art or artists that frame arts learning

*Art or artists that frame arts learning
Journals of Lewis and Clark, Scientific Illustration;
Albert Bierstadt, Thomas Moran;
Grant Wood, James Lavadour, Georgia O'Keeffe,
Marsden Hartley, Emily Carr*

Essential Understanding:

The "Big Idea" that encompasses arts unit

Observation, as part of a creative process, can inspire art that communicates feelings, beliefs, or ideas.

Student Artistic Process:

Create Imagine, plan, use concepts, skills and techniques to make and refine a work of art. *
Perform/Exhibit Present art in performance or exhibit. *
Respond/Reflect Describe, analyze, interpret and evaluate art. ◆ *

Student Outcomes:

What do students create?
How do students perform/respond?

Sketchbook study drawings of the natural world

Final Landscape Composition

Assessment Tools:

How will students' learning be assessed?

*Self check
Peer reflection
Written self reflection
Oral response
Group critique*

ARTS LESSON PLAN: DRAWING FROM OBSERVATION

Author:
Meredith Essex

School:
Arts Powered Schools Institute

Title:
Drawing from Observation

Grade Level. Arts Discipline:
K-12 Visual Arts

Lesson Overview/Description:

Arts Unit Lesson 1: Botanical/scientific illustration, including the journals of explorers, is introduced as inspiration. Students develop observation skills as they create a series of sketchbook study drawings of plants and trees. Drawing skills and techniques are systematically introduced with emphasis on using line, shape, and value to record visual information.

Idaho Content Standards:

Humanities: Specific Content Standard goals/objectives achieved in lesson

◆ Standard 1: Historical and Cultural Context ✱ Standard 2: Critical Thinking ✱ Standard 3: Performance

- 4-5.VA.1.1.3 Explain how a specific work of art reflects events in history/culture.
- K.VA.2.1.2 Examine the visual arts as a form of communication.
- 4-5.VA.2.1.5 Identify elements (line, shape, form, value, texture, color, space) in artworks and environments.
- 4-5.VA.3.1.3 Apply the elements of color, shape, line, value, form, texture and space in artwork.
- 4-5.VA.3.1.4 Demonstrate skills of observation through rendering of subject matter from life.

Integration Focus: Additional Content Standard goals/objectives achieved in lesson

Science: Nature of Science 4.S.1.2.1 Make and record observations then analyze and communicate the collected data.



Learning Targets:

What you want students to know and be able to do as a result of learning process

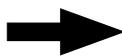
Uses line to describe landscape elements.

Uses pattern to imply/suggest textures of nature.

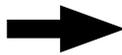
Grades3+:
Uses value to describe landscape elements and variation of light.

Assessment Criteria:

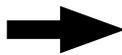
The observable traits and dimensions of meeting the learning target—what it looks, sounds, or feels like when the student demonstrates this newly acquired knowledge or skill.



Draws continuous exterior contour lines for shape, and interior contour lines for detail in sketchbook studies.



Layers or repeats distinct lines or marks seen in real surfaces.



Uses light, medium and dark tones to show areas of light/shadow and volume of forms.

Responding/Reflecting: Guiding Questions before, during, and after the lesson activity that help students build critical thinking skills, link big ideas with historical/cultural resources, and reflect on and assess their own and others' art.

1. Describe	2. Analyze	3. Interpret	4. Evaluate
<p><i>Historical Art:</i> <i>What do you see?</i></p> <p><i>Sketchbook Studies:</i> <i>Peer Reflection</i> <i>What do you see?</i></p> <p><i>Self Reflection: Which study drawing conveys the most information?</i></p>	<p><i>What do line, pattern and value communicate in this art?</i></p> <p><i>How are line and pattern and value used differently by different artists to communicate information about the same subject?</i></p> <p><i>What techniques did you use that were most effective in representing what you saw?</i></p>	<p><i>What is the purpose of this art?</i></p> <p><i>Where do you see evidence of careful observation?</i></p> <p><i>What ideas can be communicated by your drawings?</i></p>	<p><i>Is it effective in describing or communicating an idea? What makes it effective?</i></p> <p><i>Select a work that portrays the subject realistically: what makes it descriptive?</i></p> <p><i>Choose the criteria from the lesson that you met most effectively and describe.</i></p>

Learning Sequence: Indicate steps needed to achieve learning targets
 Note Idaho Humanities Content Standard/student artistic process element addressed in each step
 * Create * Perform/Exhibit ♦* Respond/Reflect

Check for understanding by: In-process assessment of student learning through questions, self reflection, teacher scan, peer sharing, checklist, or other assessment tool.

	Create	Perform/ Exhibit	Respond/ Reflect
<p>1. Examples of descriptive drawing in botanical illustrations, and field journal/illustrations from historical expeditions are introduced: <i>How did scientists record visual information before cameras were widely used? Observational drawing once was an integral part of higher education. Imagine being an explorer in a strange land seeing plants and animals you have never seen before...if you could not take a picture of them or carry them back with you to where you started from, you would have to find a way to "describe them" using more than words.</i></p> <p><i>What do line, pattern and value communicate in this art? What is the purpose of this art? Is it effective in describing or communicating an idea? What makes it effective</i></p> <p>■ Check for understanding by: <i>Posing Questions and confirming oral response</i></p>			X
<p>2. Warm-up experimenting with range of line, mark-making and shape using different grades of pencils. <i>Be sure to try making curved, straight, zigzag and interrupted lines. Overlap lines and vary pressure for thin and thick lines: try the range of pencils from H/hard/light pencils to the B/soft/dark pencils. Notice the differences.</i></p> <p><i>Try drawing all kinds of shapes: circles, ovals, triangles, raindrop shapes... vary size, pressure and orientation of shapes.</i></p> <p>■ Check for understanding by: <i>Peer pair share: Share a technique that is new to you with a partner. Notice variety of line, pencils and shapes in each other's drawings.</i></p>	X		

<p>3. Demonstration observing and drawing plants using contour line to define shapes and details:</p> <p><i>We are going to make a series of studies of parts of plants using a broad range of drawing pencils: When I am observing, note that I keep my eyes on the plant at least 80% of the time so I am gathering as much information as I can about it. Exterior contour (Keep your pencil continuously on the paper) lines define the shape, interior contour lines define the details and plant structures. Line pattern can represent the surface texture I observe. I am also noticing patterns of growth: the direction of veins in leaves, how leaves attach to stems: I am also looking for symmetry. Now I am going to draw two more plants and compare my studies. Have I used interior and exterior contours as well as line pattern to show the texture I see?</i></p> <p>■ Check for understanding by: Self check: Point to an exterior contour line, point to an interior contour line, then point to line pattern for texture.</p>	X		
<p>4. Demonstration creating value—tones from light to dark in a value scale.</p> <p><i>Demonstration using values to create a sense of volume in three dimensional forms. Introduces conté crayon, vinyl eraser, and chamois as tools also for value scale and studies. Now, when we look closely at the round forms of branches and tree trunks, we see how light defines the cylindrical shape—making it appear three-dimensional. When I squint, I can actually see the shapes of the values from dark to light--there are a couple of shades of gray in-between. I am leaving the white of my paper for the lightest area I observe. I am practicing making three values or tones from light to dark by adjusting the pressure on my pencil. I am also experimenting with conté and chamois to create value. I also am looking at the play of light and defining which value would best describe each area of light and cast shadow that I observe.</i></p> <p><i>Now move around and stop at another table: How are line, pattern and value used differently by different artists to communicate information about the same subject? Where do you see evidence of careful observation? Select a work that portrays the subject realistically: what makes it descriptive?</i></p> <p>■ Check for understanding by: Walkabout peer reflection: analyzing others' drawings.</p>		X	
<p>5. Responding: Closing Self Reflection with Students</p> <p><i>Which study (of yours) drawing conveys the most information? What techniques did you use that were most effective in representing what you saw? What ideas can be communicated by representational drawings? Choose the criteria from the lesson that you met most effectively and describe why.</i></p>			X

Key Vocabulary:

Arts and Integration-focused

- detail*
- implied texture*
- interior & exterior*
- contour lines*
- observation*
- pattern*
- shape*
- study*
- tone*
- value*
- volume*

Arts Historical/Cultural

Resources: Artists, artwork, performances, music, websites, DVDs, books

- Scientific/Botanical Illustrations*
- Journals of Lewis and Clark*

Materials, Equipment,

Space: Art or classroom supplies, tools, instruments, props, special classroom set-up arrangements

- sketchbooks*
- range of graphite drawing pencils (2H, HB, 2B, 4B, 6B)*
- white vinyl erasers*
- black conté crayons*
- chamois*

ARTS UNIT PLANNING ORGANIZER: COMMUNICATING MEANING

Idaho Content Standards: Humanities

Specific goals/objectives achieved

◆ Standard 1: Historical and Cultural Contexts

Goal 1.1: Discuss historical and cultural contexts of dance and perform examples.

* Standard 2: Critical Thinking

4-5.D.2.1.1 Talk about dance as a means of communicating meaning.

* Standard 3: Performance

4-5.D.3.1 Improvise or create choreography based on how the body can create shapes, change levels, and move through pathways and in space at various speeds.

Integration Focus: Additional Content Standard goals/objectives achieved

4-5.T.2.2.2 Analyze how facial expression and body language can reveal meaning.

4-5.T.2.2.5 Identify and describe the character, plot, and setting in classroom dramatizations and/or formal productions.

Unit Lessons:

What prior knowledge will students need?
None

What arts elements and principles will students learn?
Body, Energy, Space, Shape, Time

What skills and techniques will students learn?
Movement sequences, group tableau, "blood memories," original choreography

◆ Historical or Cultural Resources:

Art or artists that frame arts learning

Mayan, Michelangelo, Andrea del Verrocchio, Auguste Rodin, Robert Arneson, Philip Faraut.

Essential Understanding:

The "Big Idea" that encompasses arts unit

Dance provides a powerful lens through which students may view and come to understand the African-American experience.

Student Artistic Process:

Create Imagine, plan, use concepts, skills and techniques to make and refine a work of art. *
Perform/Exhibit Present art in performance or exhibit. *
Respond/Reflect Describe, analyze, interpret and evaluate art. ◆ *

Student Outcomes:

What do students create?
How do students perform/respond?

A tableau depicting characters, setting, and plot
Students perform for one another and identify traits for a tableau rubric

Assessment Tools:

How will students' learning be assessed?

Rubrics for six-trait writing
Choreography
Performance

ARTS LESSON PLAN: EXAMPLE

Author:

Deb Brzoska

School:

Arts Powered Schools Institute

Title:

Revelations

Grade Level. Arts Discipline:

5-8 Dance (and Drama)

Lesson Overview/Description:

Students will practice viewing and comprehending dances from “Revelations,” sharing inferences using dramatic tableau techniques.

Idaho Content Standards:

Humanities: *Specific Content Standard goals/objectives achieved in lesson*

◆ Standard 1: Historical and Cultural Context ✱ Standard 2: Critical Thinking ✱ Standard 3: Performance

Dance 1.1 – Discuss historical and cultural contexts of dance and perform examples

Dance 2.1.1 – Discuss and show how dance creates and communicates meaning

Dance 3.3.1 – Improvise or create choreography based on how the body can create shapes, change levels and move through pathways and in space at various speeds.

Integration Focus: *Additional Content Standard goals/objectives achieved in lesson*

Drama 2.2.2 – Analyze how facial expression and body language can reveal meaning

Drama 2.2.5 – Identify and describe character, plot and setting in classroom dramatizations

Learning Targets:

What you want students to know and be able to do as a result of learning process

Students will know and use basic elements of dance

Students will use visual thinking process when describing dance

Students will create dramatic tableau to demonstrate comprehension of a dance



Assessment Criteria:

The observable traits and dimensions of meeting the learning target—what it looks, sounds, or feels like when the student demonstrates this newly acquired knowledge or skill.



Students will name and describe the use of Body, Energy, Space, Shape and Time when observing dance



Students will respond to dance using the sequence: observe, describe, infer



Students will demonstrate effective use of level, facial expression, gesture, composition and improvised dialogue to show understanding of character, setting and plot in a dance

Responding/Reflecting: Guiding Questions before, during, and after the lesson activity that help students build critical thinking skills, link big ideas with historical/cultural resources, and reflect on and assess their own and others' art.

1. Describe	2. Analyze	3. Interpret	4. Evaluate
<i>Describe the dancer's use of body, space, shape and energy.</i>	<i>Explain how the dancer performed the dance to create mood and communicate meaning.</i>	<i>What do think the choreographer was trying to communicate in the dance? What one word title might you give this dance to communicate the main idea being expressed?</i>	<i>How effectively did the dancer communicate the choreographer's intent? Compare this dancer's performance to other dance performers you have seen.</i>

Learning Sequence: Indicate steps needed to achieve learning targets
 Note Idaho Humanities Content Standard/student artistic process element addressed in each step
 * Create * Perform/Exhibit ♦* Respond/Reflect

Check for understanding by: In-process assessment of student learning through questions, self reflection, teacher scan, peer sharing, checklist, or other assessment tool.

	Create	Perform/ Exhibit	Respond/ Reflect
<i>1. Practice the basic elements of dance – "BEST" (Dance 3.3.1)</i>			
<i>2. View solo in silence from "Revelations" DVD ("I Wanna be Ready") and describe the dance using the visual thinking process: Observe/describe/infer (Dance 1.1 and Dance 2.1.1)</i>			X
<i>3. View a second work from "Revelations" ("Rocka my Soul"). In small groups, students describe and share inferences about the characters, setting and plot of the dance and create a tableau to show their inferences. (Drama 2.2.5)</i>	X		
<i>4. Students perform tableau for one another, including "thought track" to improvise dialogue. (Drama 2.2.2)</i>		X	
<i>5. Responding: Closing Reflection with Students Together students create traits for a tableau rubric. Each group assesses their own work using the rubric.</i>			X

Key Vocabulary:

Arts and Integration-focused

*Elements of dance: Body, Energy, Space, Shape, Time (BEST)
 Tableau
 Thought Track*

Arts Historical/Cultural

Resources: Artists, artwork, performances, music, websites, DVDs, books
 DVD – "Four By Aliley"
 Percussion instrument to sound-cue the tableau exercise.

Materials, Equipment,

Space: Art or classroom supplies, tools, instruments, props, special classroom set-up arrangements

Large movement space for students to create and perform their tableau

ARTS INTEGRATION





ARTS INTEGRATION

There are many ways to define integration and a variety of instructional practices that lead to meaningful integration. This framework does not endorse one particular method but encourages educators to make substantive, standards-based connections among the arts and other subjects.

In order to integrate successfully, several people must assume roles—including students, administrators, and teachers. The chart at the beginning of this chapter outlines some of these responsibilities. It is important that administrators support their teachers in this process of including a broad overview of learning, but also that students and teachers work together in making important educational connections.

The pages entitled “Making Connections across the Disciplines” and “Models of Instruction for Arts Integration” distinguish between levels and degrees of integration. Although the descriptions of “integration” and “infusion” illustrate a progression from making basic connections to approaching learning at a more sophisticated level, we realize that such connections are not always practical, or even desirable. Sometimes it is appropriate to make a quick reference to earlier learning in another subject or to teach a unit parallel to one a specialist is teaching. However, the model of infusion should be considered. Our intent is to show some of the different types of integration and to encourage each educator to evaluate the levels at which he/she integrates instruction.

ARTS INTEGRATION ACROSS THE *Disciplines*

Integrating the arts across disciplines creates arts rich environments that enhance and reinforce the power of the arts in learning. In turn, arts integration reinforces learning in all disciplines by empowering students to make connections and synthesize relationships among ideas.

Roles and Responsibilities

Students	Arts Teachers	Classroom Teachers	Administrators	Teaching Artists
Deepen their learning and demonstrate their understanding with and through the arts.	Collaborate with other teachers and other faculty to provide new perspectives on the arts to students.	Routinely collaborate with colleagues and teaching artists to create meaningful learning opportunities (taught using multiple intelligences and an understanding of learning styles.)	Recognize, celebrate, and share academic successes of arts integration.	Look for fundamental concepts that address student learning in your artform and provide opportunities to clarify ideas in other areas of the school curriculum.
Demonstrate their understanding of all content standards, including those of the arts, through authentic student work.	Reinforce the arts content standards and arts connections to other disciplines.	Use the arts within the course of their daily teaching to help students understand concepts and skills across disciplines.	Provide the structures to allow collaboration.	Brainstorm with teachers to discover complementary areas of the curriculum that can be illuminated through work in your art content area.
Use higher order thinking skills - analyze, synthesize, evaluate, and interpret - using the arts as a vehicle for success.	Model the artistic process: create, perform/exhibit, respond.	Model and support critical thinking skills for students.	Actively seek and participate in opportunities for professional growth in arts integration.	Plan a unit of study that addresses learning goals in complimentary content areas.

TOOLS FOR THINKING

In *Sparks of Genius*, the Root-Bernsteins identified thirteen thinking tools of the world's most creative people, including scientists, mathematicians, writers, artists, and others. The complete list of tools includes: observing, imaging, abstracting, recognizing patterns, forming patterns, analogizing, body thinking, empathizing, dimensional thinking, modeling, playing, transforming, and synthesizing.

All of the above tools are important aspects of artistic creating, performing/exhibiting, and responding/reflecting. The following four ideas from this list are among the most recognizable for all teachers and directly applicable to their teaching.

Observing

Through observing, students examine details closely, yielding deeper understanding of a subject. Observing promotes awareness of details and increases depth of visualization. "Thus the mind must be trained to observe just as much as we train the eyes, the ears, the nose, or the hands."

Patterning

Patterning is a tool with two parts. Recognizing patterns is involved with the discovery of nature's laws and the structure of mathematics, but also the rhymes and rhythms of language, dance, music, and visual art. Pattern forming, whether in the arts or math, almost always begins with combining simple elements in unexpected ways.

Representing

Representation involves a range of similar tools. creating metaphors and analogies, expressing ideas physically, playing characters, and dimensional thinking—the imaginative ability to take an idea mentally from a flat plane into three dimensions.

The arts allow teachers to better see or hear student understanding. When students are asked to represent an idea with their bodies or through visual symbols, their understanding becomes visible. Representing thinking through the arts can be especially valuable in early literacy or for second language learners who may not yet have the verbal skills to communicate their understanding.

Synthesizing

Synthesizing "is more than a mere combining of senses. This is synthetic knowing—a combining of sensation, feeling, memory, and rational thought. All creative work is based upon this... When reason and intuition attain this collaboration, the unity into which they merge appears to possess a creative power which is denied to either singly."

Quotations from: Root-Bernstein, Robert and Michele. *Sparks of Genius: The 13 Thinking Tools of the World's Most Creative People*. Boston: Houghton Mifflin, 1999.

Making Connections Across the Disciplines

Learning across the disciplines can occur at two basic levels.

CORRELATIONS show specific similarities or differences. This type of learning can take place during a short demonstration, vocabulary discussion, or recall of earlier learning.

Examples:

- . Compare mathematical and musical similarities, e.g., fractions, telling time, and time signatures
- . Distinguish between vocabulary words/terms that have similar meanings in different disciplines, e.g., “main idea” in expository writing with “theme” in drama; “community” in social studies with “culture” in the humanities.

INTEGRATION shows unity. Instead of comparing and contrasting, integration demonstrates and reinforces underlying mutual characteristics. Integration, deals with fundamental concepts, and students learn best through extended projects and unit planning.

Examples:

- . Explore the meaning of plot in storytelling, applying the basic element of plot to reading, drama, dance, music. “Read” a painting, based on elements of art in the work. Create and share orally or in writing a plot centered on an artifact. Perform through dance or drama an original interpretation of a famous story.
- . Investigate the meaning of balance in several disciplines, such as math, art, social studies, health. Measure and weigh various objects on a set of balance scales. Decide when objects are “off balance.” Investigate the changes in natural balance (food cycle, drought) that lead to species extinction and global warming. Apply these scientific and mathematical principles of balance to the arts. Use the elements of art and music to discuss the meaning of beginning, middle, and end in storytelling, music, and dance. Demonstrate awareness of one’s body by illustrating a balanced position, starting with the body’s core. Evaluate decisions people make that create “balance,” such as the relation of exercise to emotional and mental health.



MODELS OF INSTRUCTION FOR ARTS INTEGRATION

Parallel Instruction “involves agreements between two teachers to focus on some common topic or concept. Students in the parallel classrooms may make connections between disciplines because of the synchronization of instruction. Each teacher, however, focuses on the content and processes that are representative of each distinct discipline.”

Multidisciplinary/Crossdisciplinary Instruction “features two or more subject areas addressing a common theme, concept, or problem. Classes may meet at a common time . . . but teachers may also meet for common planning, as well. In addition, connections may be more explicit if teachers choose to demonstrate their expertise and the interplay of crossdisciplinary ideas through team teaching.”

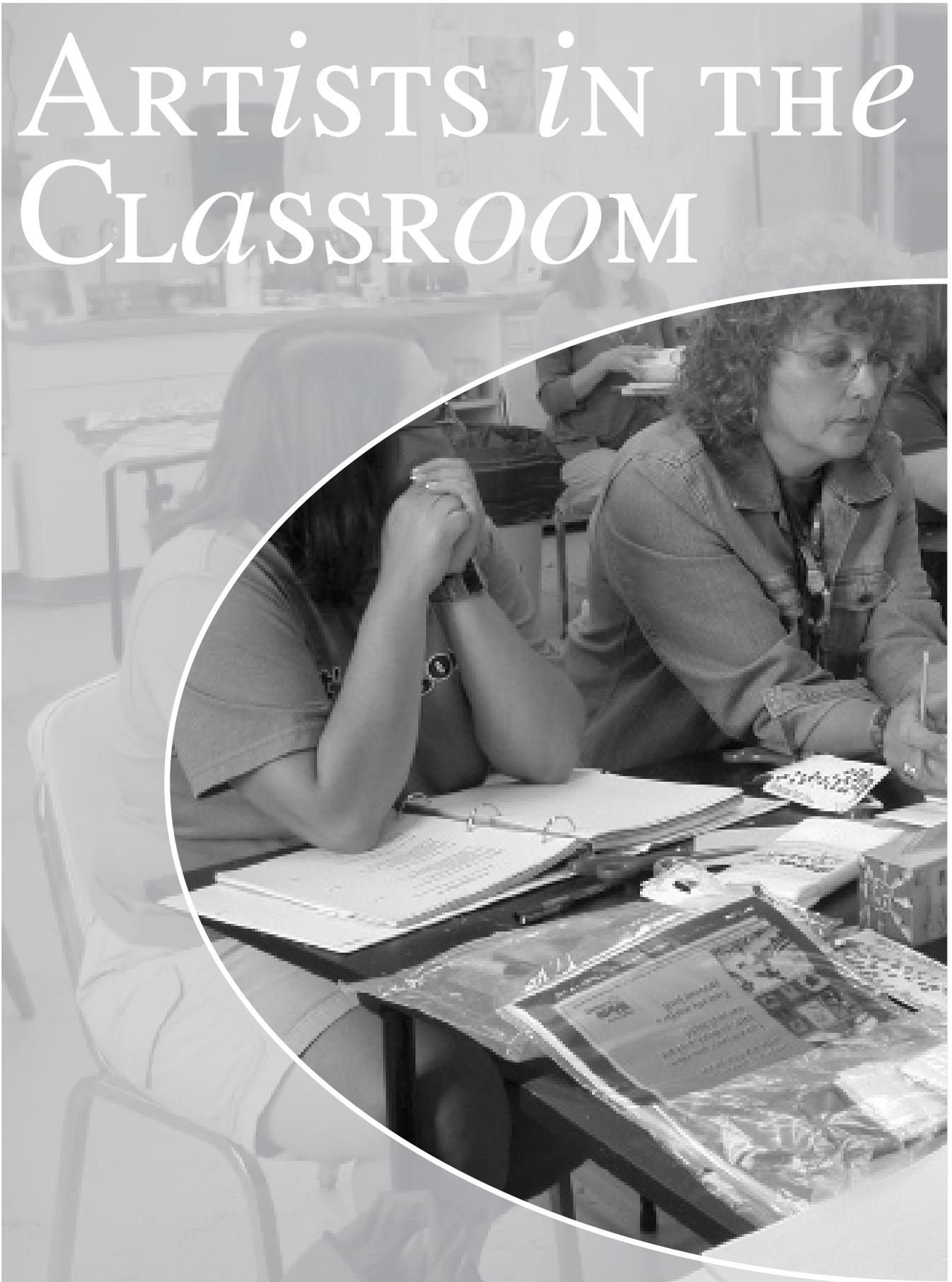
Infusion “is the third approach to interdisciplinary curriculum, and perhaps the most rare and sophisticated of the three. In this model, the depth of a teacher’s knowledge and the well-rounded background of the students become critical. One teacher who has sufficient depth in multiple subjects may be able to teach in this infused manner, but most often a collaborative team will need to be involved.

Students’ learning and outcomes in infused approaches are focused on strong relationships between complementary subjects. One project or activity may show students’ learning in both areas since the relationship is so integral to both. Students accustomed to a classroom without artificial partitions of time and division of subject matter into ‘packages’ may regularly and consistently apply and transfer knowledge from one discipline to other disciplines. In addition, students may develop robust habits of mind to seek, establish and test connections.”

From “Authentic Connections. Interdisciplinary Work in the Arts.”
The Consortium of National Arts Education Associations, 2002.



ARTISTS *in* THE CLASSROOM





Teaching ARTISTS in the CLASSROOM

Imagine...

Learning environments that excite imaginations, foster creativity, and emphasize quality.

The Idaho Commission on the Arts believes its investment in the arts is crucial to achieving our desired future. Working in the arts and with artists develops skills, knowledge, and ways of thinking that allow us to address complexity and foster creative approaches to living. Working deeply in an arts discipline is an important way to understand the power of the arts.

Artists in Residence are one way to discover that power. Residencies sponsored by Idaho Commission on the Arts' Arts Education Project (www.arts.idaho.gov/grants/aeoverview.aspx) and QuickFunds grants are designed to:

- Reveal connections across disciplines.
- Inspire reflection and refinement in developing teaching of artistic work.
- Connect to human values.
- Tap into the unique expressive qualities of the arts.
- Rejuvenate the human spirit.

The Directory of Teaching Artists is a listing of Idaho teaching artists who are available to work in schools as Artists in Residence. Teaching artists included in this directory have been through a rigorous screening process and require no additional support material to be included on an ICA grant application. They are excellent representatives of their artistic disciplines and outstanding communicators who enjoy sharing their ideas, vision, and expertise in the creative process with a wide variety of audiences.

Ideas for projects are endless. As you read the Idaho Commission on the Arts' Directory of Teaching Artists, **IMAGINE THE POSSIBILITIES** that will bring new life to your curriculum and programs.

PLANNING a RESIDENCY

Where to Begin?

Assess your needs

Allow enough time to determine your site's needs and interests. Begin by talking with students, teachers, staff, parents, and members of your community about residency or project ideas.

Shared Leadership

Creating a residency is a collaborative process. It is important that those involved in the residency build a broad base of support to share the learning, the excitement and the workload.

The most successful residencies are created through shared leadership. Whether you are a new applicant or an experienced sponsor, you should establish an Artist in Residence Committee and distribute job responsibilities among members.

Planning Sessions

Planning sessions provide time for conceptualization and in-depth discussion-making to fully develop residency ideas. Be prepared to describe your focus and preliminary goals with the teaching artist. The collaborative interaction between teaching artist and site are crucial to a successful project. Ask the teaching artist to propose creative activities to help reach your goals and support student learning.

Discussions can be continued in person, by phone, or by e-mail in order to finalize the plan. Compensation for teaching artist planning time should be included in your project budget.

Ideas to Get You Started

There are many possibilities for a teaching artist to enrich your curriculum. The following list demonstrates the wide range of options in presenting an Artist in Residence program.

Brainstorm with a Teaching Artist

- How might the students' understanding of molecular structure be enhanced by actually creating a dance piece based on the structure of an atom? A residency could explore authentic integration between elements of science and elements of dance.
- Develop a time line with students focusing on a particular time and place. How might their understanding of that region or period in history be developed through the inclusion of the arts? Create masks of characters from Greek mythology, learn a related folk dance, write new lyrics to a song from the time, make handmade paper illustrated with Egyptian images.
- A theater artist can guide students on important journeys such as developing an original play. The range of possibilities is vast, from the creation of a gritty, realistic work addressing difficult *personal or social issues to an exploration of an historical period or place, or a fantastical story or environment.*"

- Design a community quilting project with a quilter. Involve local historical societies, museums and festival organizations in exhibiting the quilts you create. Have students interview the teaching artist and write stories about the quilts and quilters.

Ask your Teaching Artist Questions

The Commission encourages teachers to work closely with teaching artists in planning a residency project. The following questions offer a starting point to frame that conversation.

1. Describe your ideas for the residency project.
2. What learning targets do you want students to understand as a result of the residency?
What do you want them to know and be able to do?
3. What are some of the specific activities you will use during the residency to achieve these learning targets?
4. How will you check for students' learning of the material you've taught?
What kinds of assessments do you use during and at the end of a residency?
5. What Idaho Humanities standards will you address in your residency?
6. How many students do you prefer to work with at one time?
7. Do you provide any workshops for teachers as a component of the residency?
8. What kind of space requirements do you have for your residency?
9. What materials or supplies do you need for the residency?
10. What are the dates you will be available to come to our campus for this residency? It is best to agree on specific dates rather than general time periods, such as spring.
11. How many hours per week will you spend with our students?
12. How can staff and volunteers help with the residency program?

Reflection and Assessment

Artful assessment is at the heart of each arts discipline. Making teaching artistic work “good” requires the creators to thoughtfully reenter the work multiple times to reflect and refine it and, ultimately, find satisfaction with its expression. Do not shortchange this process by an overemphasis on the final product.

As the residency progresses, participants should consider what changes may be occurring that improve teaching and learning. And, how those changes could be tracked and communicated through such qualitative means as journals, video documentation, and through the artistic work.

Public Presentation or Sharing

Presentations can be used to share the work of a residency with a wider audience and reveal the learning that occurs through an artist residency.

Presentations could take the form of:

- Exhibitions of the students' visual art works at the conclusion of a residency. Ask your teaching artist to bring some examples of work to the exhibition.
- The teaching artist or the students perform for an audience.
- Students can join the teaching artist in reading original works.
- Classes for parents and their children. It can be fun and educational to have the teaching artist conduct classes where the parents and children work as partners.

Schedule

The schedule is developed for daily activities planned with the teaching artist and participants throughout the project. Applicants are encouraged to be realistic in scheduling a teaching artist's time. Remember "quality and not quantity" is important. An in-depth arts experience with substantial learning for a smaller group is preferable to a series of short sessions for many students.

Budget

The residency budget includes teaching artist fees, supplies, and possible travel and lodging. The following teaching artist fees are negotiable estimates:

- 1 hour \$50.00
- 1 day \$200.00 [4 hours per day]
- 5 days [1 week] \$1000.00

Project applicants may apply for up to 50% of total project costs, and should not exceed the maximum allowable request of the grant category. Grants must be matched by other sources, such as district funds, student activity funds, fundraisers, or dollars from local businesses.

Before the Residency

- Ask the teaching artist to send a personal bio and some information about their work,
- Confirm the payment schedule, lodging, travel, transportation, and supply needs/costs
- Plan the (in-person) pre-project meeting with the teaching artist.
- Establish a means for handling your residency's financial matters.
- Make sure each person on your steering committee has responsibilities to take care of regarding the residency
- Hosting Traditional Artists in the Classroom

What Visiting Teaching Artists May Not Know:

- Where should I park my car? . . . Leave my coat? . . . Store my supplies?
- Should I buy my lunch, bring it, or is it provided?
- Should I use my first name with students? Should I address teachers by Mr. or Mrs., or by their first names?
- Who can help with clean up?
- Are there discipline codes? (For example, hands up for quiet.)
- Can we move the desks?
- Are there established “quiet zones” or times?

Get Set

- Make sure everyone in the school knows who the teaching artist is and when he/she is coming. Plan to extend a warm welcome, and be sure to introduce the teaching artist to all teachers, staff, and students.
- Confirm that necessary facility or special equipment arrangements have been made.
- Prepare daily schedules with classroom numbers, names of teachers.
- Plan publicity for residency or project, and create a timetable for its implementation.

Teaching Artist’s Responsibilities

The responsibilities of the teaching artist in a project are to:

Participate in pre-planning with the sponsor before project begins through written or verbal communication. It is important for the teaching artist to work closely with the sponsor throughout the planning and grant writing process.

Understand the goals of the project so that the teaching artist can be an advocate for the residency.

Communicate clearly about the needs and the mechanics of the program. Be sure the sponsor understands and has specific information regarding teaching artist travel, lodging, studio space, materials, and transportation requirements before submitting the grant proposal.

Maintain flexibility through the residency or project and be willing to make adjustments in order to best meet the needs of the participants.

Participate in publicizing the residency or project by providing the sponsor with promotional materials and participating in media interviews.

Develop and maintain communication with the Site Coordinator and other Planning Committee members throughout the residency or project.

Coordinate with the site to plan follow-up activities that will take place after the teaching artist leaves.

For more information and grant support for artist in residence projects, contact the:

Idaho Commission on the Arts

www.arts.idaho.gov – follow the link to:

Arts Education/Artist in Residence

208.334.2119 or 1.800.art.fund

HOSTING *FOLK and TRADITIONAL ARTISTS* IN THE CLASSROOM

Folk and Traditional Arts – Folk and traditional arts are the artistic and cultural forms shared and passed on informally, one generation at a time, by communities and their members.

Through time, around the world, utilitarian and decorative craft, music, dance, poetry and song have been created within families, tribes, different ethnic, work, or religious groups in any rural or urban community. The practice and transmission of folk and traditional arts create a sense of identity and kinship.

For example, geographic communities identify themselves with the region, town, or neighborhood, with certain types of architecture, gathering and celebration spaces, or seasonal activities. Work communities of cowboys, lumberjacks, farmers, fishermen, shepherders, techies, or health providers have different ways of expressing their specific artistic and cultural traditions. Often, families are known for making quilts, playing different instruments, doing the dances of their old country, making furniture, weaving baskets or rugs and many more artistic practices. Folk and traditional arts appear across the spectrum from everyday activities to sacred ceremonial rites.

Idaho folk and traditional arts genres include Material Culture, Family Life, Oral Tradition and Performance, Festival and Rituals.

Examples:

- **Dance:** Basque, Korean, Mexican, Greek, Bosnian, Native American, Indian, Turkish and more
- **Music:** old-time fiddling, Basque button accordion and pandereta, Korean Ka Ya Gum, Gambian, Turkish and Japanese drumming, Mariachi music, Andean wind instruments and more
- **Song:** Gospel, corridos, yodeling, Basque and Jewish choral music, the work songs of canoe paddlers or crop pickers and more
- **Craft:** beaded moccasins, embroidery, quilts, instrument making, Norwegian rosemaling, Mexican paper and wax flowers, chainsaw carving, Japanese folded paper, kite, drum making, embroidery, woven baskets, and fishing rods and flies and more
- **Spoken word:** stories, tall tales, jokes, proverbs, toasts, rhymes, cowboy, loggers, or shepherders poetry, and Latino rap and more.

So, who is a folk or traditional artist?

A folk or traditional artist is that person who learned her/his art informally, by word of mouth and example in the community. They represent the core of the cultures in which we live our daily lives.

Where can we find folk and traditional arts?

Folk and traditional arts are everywhere there is a group of people sharing the same ethnic, occupational, belief, familial, or regional identity. Parents in your school, co-workers, and members in your communities may practice various forms of folk or traditional arts. Ask around in your community, watch the local newspapers for articles about groups celebrating cultural events, and contact your state arts agency.

Resources: [//www.arts.idaho.gov/folk/fdirectory.aspx](http://www.arts.idaho.gov/folk/fdirectory.aspx)

Why bring a folk or traditional artist to demonstrate to your classes?

Since the folk and traditional arts evolved as part of various cultures, it is both appropriate and enriching to bring artists from different groups to demonstrate their skills and share their knowledge with students and faculty.

These demonstrations and hands-on activities will help students develop:

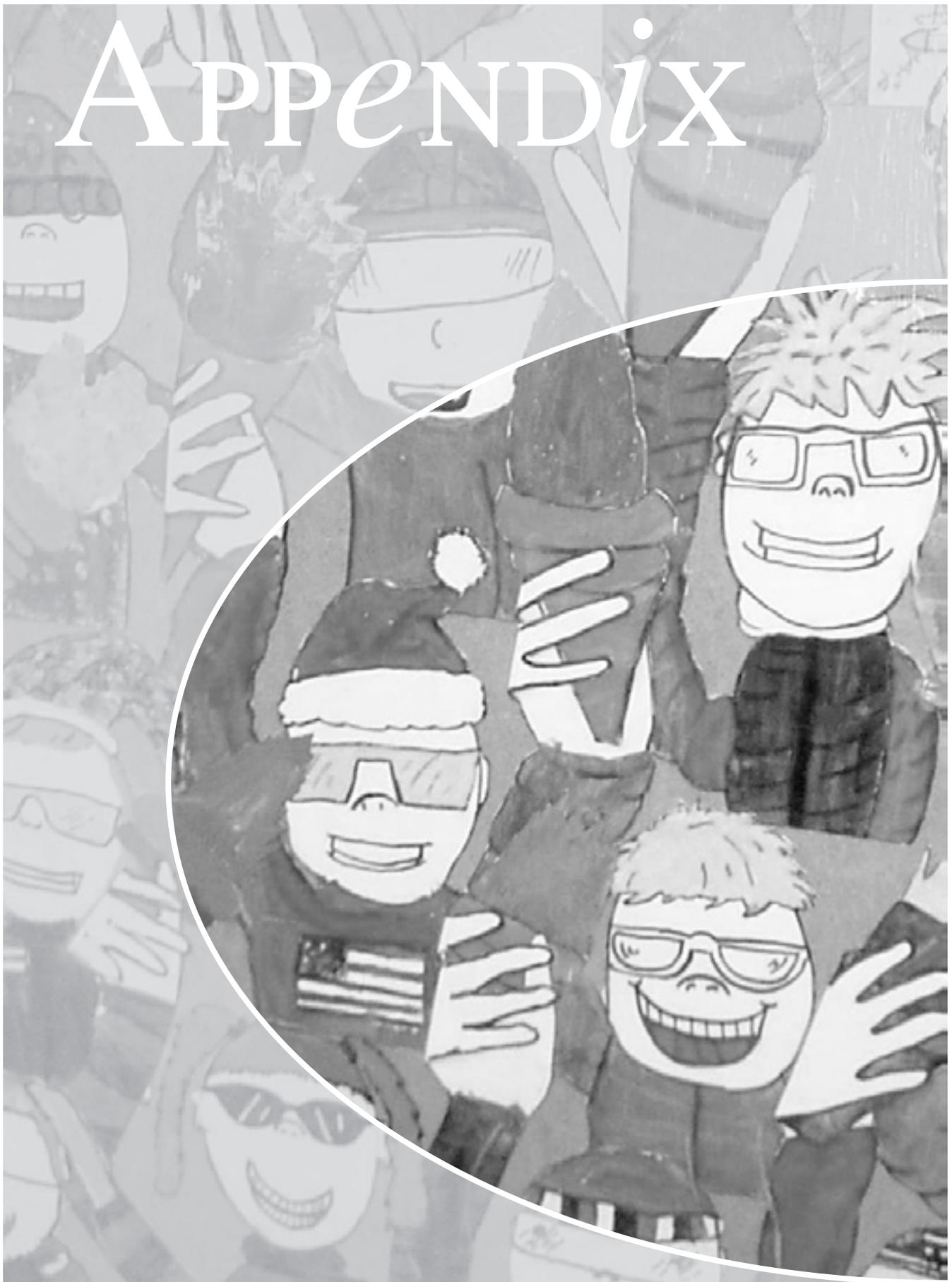
- an awareness and appreciation of the distinct groups in their community
- intergenerational communication and interaction between students and artists
- new perspectives about themselves, their culture, and the culture of others
- an awareness of ethnic heritage in a positive and supportive way

What could students ask visiting folk or traditional artists?

The questions below are suggestions to start the conversation. During the interview, other questions will come out of the conversation and should be encouraged because they will lead in unforeseen directions that can enrich the conversation and experience.

1. What is your name? When and where were you born?
2. How do you describe what you do or make?
3. How old were you when you first learned it?
4. Who taught you this skill? (Tell me more).
5. Are there other people in the community who practice this art form?
6. Is your art form a part of everyday life or is it reserved for special occasions?
7. What materials do you need to do it?
8. Where do you get your materials?...or did you get your musical instrument(s)?
9. What tools do you use? Please spell the names of them?
10. What are the basic steps to make a piece of this art?
11. How long does it take to do a typical project?...or learn a new song?
12. Do you have a particular style, a unique sound, or a special technique?
13. How is your work similar to the work of others? Are there things that you all have in common?
14. What do you like about what you do?
15. Have you taught others how to do this traditional art? Why or why not?
16. Do you have anything else you would like to add before we finish this conversation?

APPENDIX





IDAHO Humanities

STANDARDS

IDAHO CONTENT STANDARDS

K–3 Humanities: Dance

Standard 1: Historical and Cultural Contexts

Students demonstrate an understanding of how people and cultures are connected across time. Humanities instruction prepares students to work and live as global citizens because of their greater understanding of their own culture and the cultures of others.

Students in grades K-3 demonstrate dance movements as associated with places, historical events, and themes across various cultures and disciplines.

Goal 1.1: Discuss historical and cultural contexts of dance and perform examples.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.D.1.1.1 Identify and perform dances associated with particular places and events.
- K-3.D.1.1.2 Identify historical events that have influenced dance.
- K-3.D.1.1.3 Discuss common subjects, ideas, and themes in dances from different cultures.
- K-3.D.1.1.4 Describe the role dance plays in today's society.

Goal 1.2: Demonstrate through movement interrelationships among visual and performing arts disciplines.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.D.1.2.1 Compare dance and other art forms associated with various cultures in various time periods.
- K-3.D.1.2.2 Identify common themes or ideas found in other art forms and explore them through movement (e.g., students identify the theme of sadness found in a painting and improvise the idea through movement using “sad” music).

Standard 2: Critical Thinking

Students understand the purposes and functions of the arts. They build literacy and develop critical thinking through analysis and interpretation.

Students in grades K-3 develop an arts vocabulary and respond through movement and discussion to ideas and themes in dance.

Goal 2.1: Exercise sound reasoning in understanding and making choices in dance.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.D.2.1.1 Talk about dance as a means of communicating meaning. (870.01.d1)
- K-3.D.2.1.2 Show through movement how the human body is used to express or communicate action, idea, or experience.

Goal 2.2: Formulate and express opinions about dance performances.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.D.2.2.1 Create movement based on a theme (e.g., improvise on the topic of the solar system).
- K-3.D.2.2.2 Show how dance elicits various interpretations.
- K-3.D.2.2.3 Develop and apply dance vocabulary when discussing dance forms.
- K-3.D.2.2.4 Create a dance phrase, working productively with others, respecting diverse perspectives.
- K-3.D.2.2.5 Voice personal preferences about dances within a classroom or other setting.
- K-3.D.2.2.6 Observe a dance performance, discuss its meaning, and voice a personal response to it.

Standard 3: Performance

Students engage in the creation of original works and/or the interpretation of works of others, culminating in a performance or presentation.

Students in grades K-3 identify and demonstrate movement qualities, body shapes, levels, pathways, and tempos. Students create and perform movement phrases individually and collectively.

Goal 3.1: Identify and practice concepts essential to dance.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.D.3.1.1 Identify and practice different movement qualities (e.g., rise, fall, jump).
- K-3.D.3.1.2 Demonstrate how the body can change, create shapes, change levels, and move through pathways and in space at various speeds.
- K-3.D.3.1.3 Demonstrate dance phrases, following a specific floor pattern.

Goal 3.2: Communicate in dance through application of artistic concepts, knowledge, and skills.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.D.3.2.1 Repeat demonstrated body movements and rhythm patterns.
- K-3.D.3.2.2 Move as an individual and as part of a group without talking.
- K-3.D.3.2.3 Move at various tempos.

Goal 3.3: Communicate in dance through creative expression.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.D.3.3.1 Use dance vocabulary to compose a dance phrase.
- K-3.D.3.3.2 Create a dance phrase with a beginning, middle, and end.
- K-3.D.3.3.3 Develop/communicate new ideas to othersto create through movement.
- K-3.D.3.3.4 Express ideas, moods, and feelings through dance.

IDAHO CONTENT STANDARDS

4–5 *Humanities: Dance*

Students are expected to know content and apply skills from previous grades.

Standard 1: Historical and Cultural Contexts

Students demonstrate an understanding of how people and cultures are connected across time. Humanities instruction prepares students to work and live as global citizens because of their greater understanding of their own culture and the cultures of others.

Students in grades 4-5 research and perform various existing dances and create their own original work based on other art disciplines.

Goal 1.1: Discuss the historical and cultural contexts of dance and perform examples.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.D.1.1.1 Research and perform dance forms that have evolved during specific periods of history (e.g., social, cultural, professional).
- 4-5.D.1.1.2 Explain how a dance from a culture or time period reflects values of its society.
- 4-5.D.1.1.3 Identify ways in which dance has been transmitted from one generation to another.

Goal 1.2: Demonstrate through movement, interrelationships among visual and performing arts disciplines.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.D.1.2.1 Create a dance based on another art form (e.g., students create a movement phrase based on a poem, a piece of music, or from a costume).

Standard 2: Critical Thinking

Students understand the purposes and functions of the arts. They build literacy and develop critical thinking through analysis and interpretation. Students in grades 4-5 articulate how dance communicates ideas and meaning through artistic choices. Students draw conclusions about dance performances through discussion and observation.

Goal 2.1: Exercise sound reasoning in understanding and making choices in dance.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.D.2.1.1 Discuss and show how dance creates and communicates meaning.
- 4-5.D.2.1.2 Speculate and experiment with how different artistic choices can change the meaning of a dance.

Goal 2.2: Formulate and express opinions about dance performances.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.D.2.2.1 Discuss how dance reveals themes and ideas.
- 4-5.D.2.2.2 Discuss the process and effort involved in developing an idea into a dance work.
- 4-5.D.2.2.3 Observe a dance performance and explain how the dance conveyed feelings or ideas.

Standard 3: Performance

Students engage in the creation of original works and/or the interpretation of works of others, culminating in a performance or presentation.

Students in grades 4-5 identify and practice weight shifts and jumps. Students practice warm-up skills and movement phrases from different genres. Students improvise and create choreography to solve movement problems with a partner or a group.

Goal 3.1: Identify and practice concepts essential to dance.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.D.3.1.1 Identify and practice transfer of weight, elevation, turning, and falling at varying speeds.
- 4-5.D.3.1.2 Memorize set patterns of movement.
- 4-5.D.3.1.3 Identify and practice ways dancers warm up, stretch, and strengthen their bodies.

Goal 3.2: Communicate in dance through application of artistic concepts, knowledge, and skills.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.D.3.2.1 Perform dances from at least two different dance disciplines (jazz, ballet, modern, tap, folk).
- 4-5.D.3.2.2 Demonstrate a rhythmic pattern through movement.

Goal 3.3: Communicate in dance through creative expression.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.D.3.3.1 Improvise or create choreography based on how the body can create shapes, change levels, and move through pathways, using stage directions.
- 4-5.D.3.3.2 Analyze a movement problem (e.g., move to the floor from standing without using your hands, move like a caterpillar) with a partner or a group, and create a solution.

IDAHO CONTENT STANDARDS

6–8 Humanities: Dance

Students are expected to know content and apply skills from previous grades.

Standard 1: Historical and Cultural Contexts

Students demonstrate an understanding of how people and cultures are connected across time. Humanities instruction prepares students to work and live as global citizens because of their greater understanding of their own culture and the cultures of others.

Students in grades 6-8 investigate and perform a historical dance. Students compare traditional and modern art forms.

Goal 1.1: Discuss the historical and cultural contexts of dance and perform examples.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.D.1.1.1 Investigate one dance tradition of the United States and perform it (e.g., square dance, tap dance, Native American dance).
- 6-8.D.1.1.2 Examine the influence of historical events on the development of the dance form they have performed.

Goal 1.2: Demonstrate through movement interrelationships among visual and performing arts disciplines.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.D.1.2.1 Compare ballet and modern dance, and find a counterpoint with music.
- 6-8.D.1.2.2 Create a set, costumes, or props for a dance.

Standard 2: Critical Thinking

Students understand the purposes and functions of the arts. They build literacy and develop critical thinking through analysis and interpretation.

Students in grades 6-8 develop criteria and vocabulary for evaluating dance. Students apply the skills of critique in analyzing a dance performance.

Goal 2.1: Exercise sound reasoning in understanding and making choices in dance.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.D.2.1.1 Identify criteria for evaluating dance.
- 6-8.D.2.1.2 Use appropriate vocabulary when analyzing a dance performance.

Goal 2.2: Formulate and express opinions about dance performances.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.D.2.2.1 Compare how various dance disciplines express different ideas.
- 6-8.D.2.2.2 Explain how lighting, music, and costuming can contribute to the meaning and/or success of a dance performance.
- 6-8.D.2.2.3 Discuss various responses and interpretations of a dance performance.

Standard 3: Performance

Students engage in the creation of original works and/or the interpretation of works of others, culminating in a performance or presentation.

Students in grades 6-8 practice correct flexibility, balance, alignment, and control. Students execute on- and off-balance movement and movement in the three planes. Students create and follow a floor pattern. Students develop their own choreography and work collaboratively with another choreographer.

Goal 3.1: Identify and practice concepts essential to dance.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.D.3.1.1 Practice correct strengthening and stretching sequences.
- 6-8.D.3.1.2 Practice maintaining both stationary and moving alignment, balance, and control.

Goal 3.2: Communicate in dance through application of artistic concepts, knowledge, and skills.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.D.3.2.1 Identify and execute on- and off-balance movement phrases.
- 6-8.D.3.2.2 Identify and execute movements in the three planes (vertical, horizontal, and saggital).
- 6-8.D.3.2.3 Create and follow a floor pattern.
- 6-8.D.3.2.4 Select and/or make costumes that support the intent of a dance.

Goal 3.3: Communicate in dance through creative expression.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.D.3.3.1 Choreograph and perform short dance works of two different dance disciplines.
- 6-8.D.3.3.2 Choreograph a duet.
- 6-8.D.3.3.3 Create a round or canon for a group of dancers to perform.
- 6-8.D.3.3.4 Memorize, practice, refine, and perform a dance created by someone else.

K-3 DANCE VOCABULARY

Dance phrase: A sequence of two or more movements.

Improvise: To create movement spontaneously, e.g., in response to a teacher prompt.

Interpretation: A personal response to an art form; generally regarded as the work of a choreographer, but also the job of any dancer.

Isolation: Moving individual body parts independently of others.

Level: The height of the performer's shape in relationship to the floor, e.g., high, middle, and low.

Locomotor: Movement that travels from place to place. Basic locomotor steps are walk, run, leap, hop, jump, skip, slide, and gallop.

Movement qualities: The energy of a movement, which include percussive, sustained, vibratory, suspending, collapsing, swinging, rebounding, and exploding.

Shape: The position of the body, e.g., curled, straight, bent.

Stimuli: Any sensory devise that may prompt a specific movement, e.g., traditional or folk music, a drum beat, sets, a performance venue, other dancers.

Tempo: The speed of movement.

Theme: The meaning or main idea of a dance.

4-5 DANCE VOCABULARY

Students are expected to know vocabulary from previous grades.

Art form: Any of the fine arts, music, visual art, dance, or drama.

Dance form: A particular style of dance, such as ballet, jazz, modern, folk, tap.

Elevation: The height of one's body, a term borrowed from ballet.

Genre: The formal term for dance form.

Jumps: Pushing off two feet into the air and landing on both feet.

Lateral movement: A movement away from the midline of the body as in raising an arm or leg to the side.

Pathways: A line along which a person, or a part of a person's body, moves, e.g. circular, zigzag.

Set patterns: Directions of the choreographed movement which creates patterns on floor and in space.

Weight shift: Transfer of weight from one leg to the other or from two legs to one.

6-8 DANCE VOCABULARY

Students are expected to know vocabulary from previous grades.

Alignment: Body placement or posture.

Balance: A state of equilibrium referring to the balance of weight or the spatial arrangement of bodies.

Canon: A compositional form that reflects the musical form of the same name, in which individuals and groups perform the same movement beginning at different times.

Control: A dancer's kinetic awareness of his or her body and where it should be at any point in time.

Dance tradition: Movements that have been passed on from one generation to another.

Hop: Pushing off one foot into the air and landing on the same foot.

Horizontal plane: The flat surface across the body.

Kinesphere: The movement space, or space surrounding the body in stillness and in motion, which includes all directions and levels, both close to the body and as far as the person can reach with limbs or torso. Also referred to as personal space, self-space, or space bubble.

Leap: A transfer of weight from one foot to the other. Push off with a spring and land on the ball of the other foot, letting the heel come down. Bend knee to absorb the shock.

Modern forms: Movement that has evolved since the 1930's.

Sagittal plane: Related to the median plane of the body or any plane parallel to it.

Stretching sequences: Extending

Symmetry: An imaginary plane that divides the body into equal left and right halves. There can be a plane of symmetry between two or more people whose shapes and movements are mirror images of each other.

Traditional forms: Movement that has been established as part of a culture.

Unison: Dance movement that takes place at the same time in a group.

Vertical plane: A lengthwise plane going directly through the body and involving points from lowest to highest.

IDAHO CONTENT STANDARDS

K–3 *Humanities: Music*

Standard 1: Historical and Cultural Contexts

Students demonstrate an understanding of how people and cultures are connected across time. Humanities instruction prepares students to work and live as global citizens because of their greater understanding of their own culture and the cultures of others.

Students in grades K–3 discuss the history, culture, and traditions found in selected musical examples. Students identify ideas and emotions expressed through music and compare how they relate to other disciplines within that culture.

Goal 1.1: Discuss the historical and cultural contexts of music.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.Mu.1.1.1 Name the historical or cultural background of musical selections learned.
- K-3.Mu.1.1.2 Identify the country or region of musical selections learned.
- K-3.Mu.1.1.3 Recognize characteristics of suitable music for various occasions and traditions.

Goal 1.2: Discuss the interrelationships among visual and performing arts disciplines of music and culture.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.Mu.1.2.1 Identify ideas and emotions that are expressed through music and other disciplines.

Standard 2: Critical Thinking

Students understand the purposes and functions of the arts. They build literacy and develop critical thinking through analysis and interpretation.

Students in grades K–3 differentiate among simple musical forms and identify instrument families, and voices. Students discuss preferences for musical examples. Students explain the role of music in their lives.

Goal 2.1: Conduct analyses in music.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.Mu.2.1.1 Examine music as a way to communicate emotions.
- K-3.Mu.2.1.2 Use music vocabulary to discuss specific works of music.
- K-3.Mu.2.1.3 Identify sounds of different instrument families and voices.
- K-3.Mu.2.1.4 Differentiate among simple musical forms when they are heard.

Goal 2.2: Formulate and express opinions about musical performances.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.Mu.2.2.1 Discuss the importance of music in one’s own life.
- K-3.Mu.2.2.2 Discuss preferences for musical examples, using familiar musical terms.
- K-3.Mu.2.2.3 Draw conclusions about the meaning of the term “classical music.”

Standard 3: Performance

Students engage in the creation of original works and/or the interpretation of works of others, culminating in a performance or presentation.

Students in grades K-3 read and perform simple music notation. Students perform alone and in groups on pitch and in rhythm, responding to the conductor. Students create melodic or rhythmic responses using instructor guidelines. Students move to the beat of music.

Goal 3.1: Utilize concepts essential to music.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.Mu.3.1.1 Sing independently with a clear tone and on pitch.
- K-3.Mu.3.1.2 Identify symbols and notation in music.
- K-3.Mu.3.1.3 Read music notation in simple meters or groupings, using a system of symbols, numbers, or letters.

Goal 3.2: Communicate through music, applying artistic concepts, knowledge, and skills.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.Mu.3.2.1 Identify and perform simple songs from different cultures and genres.
- K-3.Mu.3.2.2 Illustrate group singing and instrumental skills in response to conductor cues.
- K-3.Mu.3.2.3 Echo rhythmic or melodic patterns accurately.
- K-3.Mu.3.2.4 Demonstrate proper concert behavior.

Goal 3.3: Communicate through music with creative expression.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.Mu.3.3.1 Improvise musical “answers” to given rhythmic and/or melodic phrases.
- K-3.Mu.3.3.2 Move to the beat of music in a prescribed manner.
- K-3.Mu.3.3.3 Improvise movement that is stylistically appropriate to music (e.g., free style).

IDAHO CONTENT STANDARDS

4–5 Humanities: Music

Students are expected to know content and apply skills from previous grades.

Standard 1: Historical and Cultural Contexts

Students demonstrate an understanding of how people and cultures are connected across time. Humanities instruction prepares students to work and live as global citizens because of their greater understanding of their own culture and the cultures of others.

Students in grades 4-5 identify and describe the use of musical elements from various cultures and time periods. Students explain how music relates to other subject areas, using terms common to the arts.

Goal 1.1: Discuss the historical and cultural contexts of music.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.Mu.1.1.1 Describe how musical elements are used in music of our own culture as well as other cultures.
- 4-5.Mu.1.1.2 Identify characteristics of music from two different historical periods.
- 4-5.Mu.1.1.3 Identify specific compositions as belonging to a particular era in music history.
- 4-5.Mu.1.1.4 Recognize the uses of music in everyday life.

Goal 1.2: Discuss the interrelationships among visual and performing arts disciplines.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.Mu.1.2.1 Identify similarities and differences in the meanings of terms common to other arts disciplines.
- 4-5.Mu.1.2.2 Compare a musical selection with another art form that uses a similar style.
- 4-5.Mu.1.2.3 Describe ways that music is related to other subject areas within an historical context.

Standard 2: Critical Thinking

Students understand the purposes and functions of the arts. They build literacy and develop critical thinking through analysis and interpretation.

Students in grades 4-5 identify specific elements of music and sounds of various instruments and voices. Students discuss the importance of music in today's society. Students express personal preferences for a specific work, using appropriate arts vocabulary.

Goal 2.1: Conduct analyses in music.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.Mu.2.1.1 Describe music as a form of communication.
- 4-5.Mu.2.1.2 Recognize and identify specific elements of music (melody, harmony, rhythm, form, timbre).
- 4-5.Mu.2.1.3 Use music vocabulary to discuss specific compositions of various styles and cultures.

Goal 2.2: Formulate and express opinions about musical performances.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.Mu.2.2.1 Discuss the importance of music in our society.
- 4-5.Mu.2.2.2 Express personal preferences for a specific work, using appropriate arts vocabulary.
- 4-5.Mu.2.2.3 Identify and discuss copyright issues in music.

Standard 3: Performance

Students engage in the creation of original works and/or the interpretation of works of others, culminating in a performance or presentation.

Students in grades 4-5 use standard music symbols and terms to read, notate, and perform music. Students sing, alone and with others, accurately with appropriate dynamics, breath control, phrasing, and interpretation. Students also perform in groups blending vocal/instrumental sounds and following a conductor. Students improvise simple melodic phrases.

Goal 3.1: Utilize concepts essential to music.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.Mu.3.1.1 Improvise simple melodic phrases.
- 4-5.Mu.3.1.2 Read, notate, and perform meter, rhythm, pitch, dynamics, and tempo using standard music symbols.

Goal 3.2: Communicate through music, applying artistic concepts, knowledge, and skills.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.Mu.3.2.1 Sing in harmony, using simple ostinatos, partner songs, descants, and canons.
- 4-5.Mu.3.2.2 Perform independent instrumental parts while other students sing or play contrasting parts.
- 4-5.Mu.3.2.3 Sing/play accurately with appropriate dynamics, breath control, phrasing, and interpretation, while following a conductor.
- 4-5.Mu.3.2.4 Discuss and demonstrate the importance of proper concert behavior.

Goal 3.3: Communicate through music with creative expression.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.Mu.3.3.1 Improvise, create, or arrange music within specifies guidelines (style, form, instrumentation).
- 4-5.Mu.3.3.2 Sing/play an improvised simple melody in a call and response context.
- 4-5.Mu.3.3.3 Move to the beat of music in an organized manner.
- 4-5.Mu.3.3.4 Improvise movement that is stylistically appropriate to music (e.g., free style).
- 4-5.Mu.3.3.5 Create original rhythmic/melodic ostinatos to accompany group performances.

IDAHO CONTENT STANDARDS

6–8 Humanities: Music

Students are expected to know content and apply skills from previous grades.

Standard 1: Historical and Cultural Contexts

Students demonstrate an understanding of how people and cultures are connected across time. Humanities instruction prepares students to work and live as global citizens because of their greater understanding of their own culture and the cultures of others.

Students in grades 6-8 classify the historical periods of music studied. Students analyze the cultural contexts of music studied. Students compare and contrast musical styles and genres with another art form or subject area.

Goal 1.1: Discuss the historical and cultural contexts of music.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.Mu.1.1.1 Analyze the relationship of a country's traditions and its music.
- 6-8.Mu.1.1.2 Identify the historical period during which musical works being studied were composed.
- 6-8.Mu.1.1.3 Discuss the relationship of music to the historical period in which it was composed.
- 6-8.Mu.1.1.4 Identify prominent musicians in contemporary society.

Goal 1.2: Discuss the interrelationships among visual and performing arts disciplines.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.Mu.1.2.1 Compare a musical style with another art form sharing a similar style or movement.
- 6-8.Mu.1.2.2 Discuss similarities among various disciplines of the arts.

Standard 2: Critical Thinking

Students understand the purposes and functions of the arts. They build literacy and develop critical thinking through analysis and interpretation.

Students in grades 6-8 describe and analyze aural examples of music, using correct musical terminology. Students identify a musical theme. Students develop criteria for high musical quality. Students evaluate musical performances.

Goal 2.1: Conduct analyses in music.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.Mu.2.1.1 Identify a musical theme.
- 6-8.Mu.2.1.2 Describe and analyze aural examples of music using correct musical terms pertaining to form, meter, rhythm, basic keys, and simple harmonic progressions.
- 6-8.Mu.2.1.3 Identify the sounds of voices and musical instruments as they are used in musical works.
- 6-8.Mu.2.1.4 Discuss the style of a musical selection.

Goal 2.2: Formulate and express opinions about musical performances.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.Mu.2.2.1 Discuss the roles of professional and amateur musicians in society.
- 6-8.Mu.2.2.2 Express personal preference for music using appropriate musical terminology.
- 6-8.Mu.2.2.3 Debate copyright issues in music.
- 6-8.Mu.2.2.4 Develop criteria for high musical quality.
- 6-8.Mu.2.2.5 Evaluate constructively the quality of one's performance and the performances of others.

Standard 3: Performance

Students engage in the creation of original works and/or the interpretation of works of others, culminating in a performance or presentation.

Students in grades 6-8 read, notate, and perform music of various styles and genres. Students sing/play accurately and expressively, following the directions of a conductor and using appropriate dynamics and phrasing. Students perform or compose music using a variety of sound sources. Students articulate a method of consistent musical practice.

Goal 3.1: Utilize concepts essential to music.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.Mu.3.1.1 Read and notate pitches in treble and bass clef (grand staff).
- 6-8.Mu.3.1.2 Read and notate music symbols (time and key signatures, note values, standard notation symbols for pitch, duration, dynamics, articulation, expression).
- 6-8.Mu.3.1.3 Formulate a method of consistent musical practice.

Goal 3.2: Communicate through music, applying artistic concepts, knowledge, and skills.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.Mu.3.2.1 Sing/play accurately and expressively in at least 3-part harmony using with good breath control, diction, articulation, and posture both alone and in small groups, following the directions of a conductor.
- 6-8.Mu.3.2.3 Sing/play expressively with appropriate dynamics and phrasing, considering the intent of the music's creator.
- 6-8.Mu.3.2.3 Discuss and demonstrate the importance of proper concert behavior and attire.
- 6-8/Mu.3.2.3 Demonstrate interpersonal skills through working collaboratively and productively with others.

Goal 3.3: Communicate through music with creative expression.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.Mu.3.3.1 Create a melody when given specific guidelines.
- 6-8.Mu.3.3.2 Improvise simple rhythmic and/or melodic accompaniments.
- 6-8.Mu.3.3.3 Use a variety of traditional and nontraditional sound sources and electronic media when composing or performing music.

Music VOCABULARY

Music vocabulary K-3 IDAHO STANDARDS

Beat: A regular and rhythmical unit of time; a repeating pulse.

Classical music: A term referring to music of high culture, rather than popular or folk; it may also refer to any music of lasting value, e.g. classical jazz, classical rock.

Concert behavior: Respect shown during a musical performance 1) as a performer, by keeping eyes on the director, dressing properly, speaking or singing when directed, or 2) as an audience member, by responding appropriately to the music and performers.

Cultural background: The origin of music, such as country, nationality, region, or ethnicity.

Emotions: Feelings often produced by music, such as happy, sad, angry, or surprised.

Improvise: To create while performing.

Instrument families: Groups of instruments that possess similar sounds; e.g. woodwinds, brass, strings, percussion.

Melodic pattern: A group of pitches that is repeated.

Melody: A line of single tones that moves upward, downward, or stays the same.

Meter: The grouping of pulses and beats that can be counted out by the time signature at the beginning of a work.

Musical form: The order of same and different ideas in music; the overall structure or plan of a piece of music (e.g., call and response, AB, ABA).

Musical “answer”: A follow-the-leader process in which a melody is introduced by one voice or instrument (call) and then immediately answered by other voices or instruments (response).

Musical vocabulary: Terminology recognized and used by musicians.

Note/notation: A symbol for a musical sound and a way of representing those sounds on paper.

Pitch: Another word for a musical note. Pitch is how high or low a note sounds.

Rhythm: A pattern of long and short sounds and silences.

Symbol: A special mark that represents a note, a rest, an expression, or timing.

Tone: The quality or character of sound itself. Four aspects that a tone may possess are duration, pitch, timbre, and volume.

Music VOCABULARY 4-5 IDAHO STANDARDS

Articulation: The degree to which notes are separated or connected, such as staccato or legato.

Breath: An intended taking in and out of air in order to follow a musical line.

Canon: A follow-the-leader process in which all perform the same pattern but start at different times.

Chord: Three or more different tones played or sung together

Copyright: The exclusive legal right to publish, sell, or reproduce a musical work.

Descant: A melody sung above the regular melody, often by some or all of the sopranos or an instrument.

Dynamics: The degrees of loudness and quietness of sound.

Era: A time period in musical history such as classical era, Baroque era, modern era, etc.

Harmony: Two or more different pitches sounding at the same time.

Interpretation: Performing music following musical instructions given, adding one's personal meaning of these instructions.

Melodic phrase: A melodic idea that is a complete musical thought; a musical sentence.

Musical element: A part of the creation of sound, e.g., tempo (pace) or timbre (tone).

Ostinato: A repeated rhythm or melody pattern played throughout a piece.

Partner songs: Two or more songs that can be sung at the same time to create harmony.

Phrasing: A method of indicating a portion of a melodic line, often symbolized in music as a bent line over several notes.

Solfege: The application of sol-fa syllables to a musical scale.

Solo: Music for a single singer or player, often with accompaniment.

Tempo: The speed of the music.

Timbre: The special sound that makes one instrument or voice sound different from another.

Unison: A group of performers who sing or play the same pitch.

Music VOCABULARY 6-8 IDAHO STANDARDS

Accompaniment: The sound or music that supports the soloist.

Crescendo: Gradually getting louder.

Decrescendo: Gradually getting softer.

Diction: Clear pronunciation of words, syllables, endings of words.

Flat sign: ♭ A symbol which lowers the pitch of a note one half step.

Grand staff: The treble and bass clef staves together make the grand (great) staff.

Harmonic progression: The way chords in a piece move (e.g., I, IV, V, I) to and from the base of the work, usually the tonic, or I, chord.

Historical period: A musical time period in which typical music forms are created (e.g., Baroque, Romantic, Modern.)

Key signature: The sharps or flats placed at the beginning of the staff to denote the scale upon which the music is based.

Musical theme: An important melody that occurs several times in a piece of music.

Nontraditional sound source: A sound produced on an object not thought of as an instrument, such as computer-generated sounds (white noise).

Posture: Correct body positioning that is needed to produce sound, both vocal and instrumental.

Sharp sign: ♯ A symbol which raises the pitch of a note one-half step.

Style: A way of producing music, which is common to a musical era (classical style) or a genre of music, (jazz).

Time signature: The numbers placed at the beginning of a composition to indicate the meter of the music, e.g., $\frac{3}{4}$, $\frac{6}{8}$, $\frac{2}{2}$. The upper number indicates the beats in a measure; the lower number tells what kind of a note will receive one beat.

IDAHO CONTENT STANDARDS

K–3 *HUMANITIES: THEATRE*

Standard 1: Historical and Cultural Contexts

Students demonstrate an understanding of how people and cultures are connected across time. Humanities instruction prepares students to work and live as global citizens because of their greater understanding of their own culture and the cultures of others.

Students in grades K-3 identify elements of theatre, cultural traditions, time periods, ideas, and emotions as expressed through theatre. Students compare written stories to dramatic performances.

Goal 1.1: Identify the historical and cultural contexts of theatre.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.T.1.1.1 Identify a dramatic presentation as belonging to the past or present.
- K-3.T.1.1.2 Identify elements of theatre in everyday life, such as relationships (characters), clothes (costumes), locations (setting), and plot (story).
- K-3.T.1.1.3 Identify and discuss cultural traditions in stories, songs, fairy tales, fables, and nursery rhymes.

Goal 1.2: Identify the interrelationships among the visual and performing arts disciplines.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.T.1.2.1 Dramatize how theatre is enhanced by dance, visual art, and music.
- K-3.T.1.2.2 Compare a written story with a dramatic performance of that same story.

Standard 2: Critical Thinking

Students understand the purposes and functions of the arts. They build literacy and develop critical thinking through analysis and interpretation. Students in grades K-3 identify and discuss the elements and meaning of a dramatic performance, using theatre vocabulary. Students explain personal preference about a dramatic performance.

Goal 2.1: Conduct analyses of theatre.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.T.2.1.1 Use drama as a form of communication.
- K-3.T.2.1.2 Use theatre vocabulary to discuss a dramatic performance.
- K-3.T.2.1.3 Identify and describe the character, plot, and setting in stories.
- K-3.T.2.1.4 Discuss the meaning of a performance.

Goal 2.2: Exercise sound reasoning in understanding and making choices about theatre.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.T.2.2.1 Verbalize personal preferences for various types of drama.
- K-3.T.2.2.2 Identify the beginning, middle, and ending of dramatic performances.
- K-3.T.2.2.3 Express preferences for the various aspects of a dramatic performance.
- K-3.T.2.2.4 Explain the importance of theatre in one's own life.

Standard 3: Performance

Students engage in the creation of original works and/or the interpretation of the works of others, culminating in a performance or presentation.

Students in grades K-3 create and present dramatic performances based on personal experience, imagination, and factual events. Students use theatrical skills to create different characters, scenes, and dialogue. Students employ the elements of scenery, props, costume, and makeup in a dramatic performance.

Goal 3.1: Utilize concepts essential to theatre.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.T.3.1.1 Create characters, environments, and situations for dramatization.
- K-3.T.3.1.2 Vary movement, vocal pitch, tempo, and tone for different characters.

Goal 3.2: Communicate through theatre, applying artistic concepts, knowledge, and skills.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.T.3.2.1 Use dialogue to tell stories.
- K-3.T.3.2.2 Interact in imaginary situations.
- K-3.T.3.2.3 Choose scenery, props, costumes, and makeup for a production.
- K-3.T.3.2.4 Demonstrate appropriate behavior while attending and/or participating in theatrical events.
- K-3.T.3.2.5 Show respect for personal work and works of others.

Goal 3.3: Communicate through theatre with creative expression.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.T.3.3.1 Create spontaneous dialogue to express or create characters in a scene.
- K-3.T.3.3.2 Create and present original or fictional stories.
- K-3.T.3.3.3 Assume roles based on personal experiences, imagination, and reading.

IDAHO CONTENT STANDARDS

4–5 Humanities: Theatre

Students are expected to know content and apply skills from previous grades.

Standard 1: Historical and Cultural Contexts

Students demonstrate an understanding of how people and cultures are connected across time. Humanities instruction prepares students to work and live as global citizens because of their greater understanding of their own culture and the cultures of others.

Students in grades 4-5 portray historical events and various cultures, using theatrical elements. Students discuss theatre as a means of reflecting history and culture. Students analyze the interrelationships of the arts in a live performance.

Goal 1.1: Identify the historical and cultural contexts of theatre.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.T.1.1.1 Translate a specific historical event into a dramatic presentation.
- 4-5.T.1.1.2 Create stage props and scenery that convey historical accuracy in a dramatic reenactment.
- 4-5.T.1.1.3 Create dialogue involving historical figures.
- 4-5.T.1.1.4 Identify the value of theatre as a means of reflecting history and culture.

Goal 1.2: Identify the interrelationships among the visual and performing arts disciplines.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.T.1.2.1 Analyze the ways a live performance is enhanced by the integration of visual art, music, and dance.

Standard 2: Critical Thinking

Students understand the purposes and functions of the arts. They build literacy and develop critical thinking through analysis and interpretation.

Students in grades 4-5 use selected criteria to critique performances and justify reasons for personal preferences. Students discuss and analyze the themes and elements of theatre. Students identify and describe the character, plot, and setting in classroom dramatizations and/or formal productions.

Goal 2.1: Conduct analyses of theatre.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.T.2.1.1 Develop and use theatre vocabulary.
- 4-5.T.2.1.2 Use selected criteria to critique a dramatic performance.
- 4-5.T.2.1.3 Compare and contrast film, television, and theatre as different genres.
- 4-5.T.2.1.4 Examine theatre as a means to communicate meaning.
- 4-5.T.2.1.5 Justify reasons for personal preference concerning a dramatic performance.

Goal 2.2: Exercise sound reasoning and understanding in making choices about theatre.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.T.2.2.1 Identify how theatre reveals universal themes.
- 4-5.T.2.2.2 Analyze how facial expression and body language reveal meaning.
- 4-5.T.2.2.3 Evaluate one's own performance of a scene and the performances of others.
- 4-5.T.2.2.4 Identify and describe the character, plot, and setting in classroom dramatizations and/or formal productions.
- 4-5.T.2.2.5 Explain the importance of theatre in our society.

Standard 3: Performance

Students engage in the creation of original works and/or the interpretation of the works of others, culminating in a performance or presentation. Students in grades 4-5 improvise and create dramatizations based on a variety of sources. Students use theatrical elements to convey mood and environment. Students collaborate to produce original and retold narratives. Students show respect for their work and the work of others.

Goal 3.1: Utilize concepts essential to theatre.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.T.3.1.1 Improvise dialogue to tell stories and convey information.
- 4-5.T.3.1.2 Create characters, environments, and situations for dramatization.
- 4-5.T.3.1.3 Vary movements, vocal pitch, tempo, and tone for different characters.

Goal 3.2: Communicate through theatre, applying artistic concepts, knowledge, and skills.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.T.3.2.1 Create scenery, properties, lighting, sound, costumes, and makeup for a dramatic production.
- 4-5.T.3.2.2 Demonstrate basic stage movement.
- 4-5.T.3.2.3 Demonstrate appropriate behavior while attending and/or participating in theatrical events.
- 4-5.T.3.2.4 Show respect for personal work and works of others.

Goal 3.3: Communicate through theatre with creative expression.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.T.3.3.1 Create characters and plots from a variety of sources.
- 4-5.T.3.3.2 Create a short dramatic scene from narrative literature.
- 4-5.T.3.3.3 Improvise scenes collaboratively, based on relationships and social situations.

IDAHO CONTENT STANDARDS

6–8 Humanities: Theatre

Students are expected to know content and apply skills from previous grades.

Standard 1: Historical and Cultural Contexts

Students demonstrate an understanding of how people and cultures are connected across time. Humanities instruction prepares students to work and live as global citizens because of their greater understanding of their own culture and the cultures of others.

Students in grades 6-8 identify and discuss the historical roots of theatre. Students distinguish between different types of acting and identify ways various cultures have used theatre to communicate ideas. Students use and analyze the use of multiple art forms in theatre.

Goal 1.1: Examine the historical and cultural contexts of theatre.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.T.1.1.1 Investigate theatre's Greek roots.
- 6-8.T.1.1.2 Identify the ways in which many cultures have used theatre to communicate ideas.
- 6-8.T.1.1.3 Compare and contrast various historical changes and developments in the theatre and stage.
- 6-8.T.1.1.4 Delineate the differences among various acting styles, genres, and time periods.

Goal 1.2: Explain the interrelationships among the visual and performing arts disciplines.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.T.1.2.1 Utilize multiple art forms to communicate ideas effectively.
- 6-8.T.1.2.2 Analyze how other art forms contribute to a dramatic performance.

Standard 2: Critical Thinking

Students understand the purposes and functions of the arts. They build literacy and develop critical thinking through analysis and interpretation.

Students in grades 6-8 compare and contrast theatre of different cultures. Students identify and discuss dramatic elements in a work. Students formulate and defend personal preferences about dramatic performances. Students use theatrical vocabulary to discuss a performance. Students analyze a character's role, actions, and the consequences for actions.

Goal 2.1: Conduct analyses of theatre.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.T.2.1.1 Employ theatre as a way to create and communicate meaning.
- 6-8.T.2.1.2 Compare and contrast the theatre of different cultures.
- 6-8.T.2.1.3 Compare one's interpretation of a dramatic scene with interpretations of others.
- 6-8.T.2.1.4 Identify the theatrical elements that contribute to the meaning of a dramatic work.

Goal 2.2: Exercise sound reasoning and understanding in making choices about theatre.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.T.2.2.1 Describe the role of the protagonist and the antagonist in a dramatic performance.
- 6-8.T.2.2.2 Recognize the elements of conflict, climax, and theme as they relate to theatrical texts.
- 6-8.T.2.2.3 Analyze a character's actions and the consequences they create.
- 6-8.T.2.2.4 Defend one's personal preferences for the various aspects of a dramatic work.
- 6-8.T.2.2.5 Utilize drama as a study of human character and personality.
- 6-8.T.2.2.6 Use theatrical vocabulary to critique a dramatic performance.
- 6-8.T.2.2.7 Explain how lighting, sets, and costumes can create meaning in a dramatic performance.
- 6-8.T.2.2.8 Identify roles of professional and amateur performers and theatre technicians in our society.

Standard 3: Performance

Students engage in the creation of original works and/or the interpretation of the works of others, culminating in a performance or presentation.

Students in grades 6-8 improvise dialogue and create characters, environments, and situations. Students describe how theatrical and technical elements create meaning in a performance. Students demonstrate basic stage movement and the physical tools for acting. Students use pantomime to tell a story.

Goal 3.1: Utilize concepts essential to theatre.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.T.3.1.1 Improvise dialogue to tell stories and convey information at a personal level.
- 6-8.T.3.1.2 Create characters, environments and situations to convey a specific idea or mood.
- 6-8.T.3.1.3 Vary movements and vocal qualities to convey an interpretation of a character.

Goal 3.2: Communicate through theatre, applying artistic concepts, knowledge, and skills.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.T.3.2.1 Identify and describe how performance and technical elements communicate the meaning and intent of a dramatic presentation.
- 6-8.T.3.2.2 Create scenery, properties, lighting, sound, costumes, and makeup for a dramatic production.
- 6-8.T.3.2.3 Use pantomime to communicate an idea or tell a story.
- 6-8.T.3.2.4 Demonstrate basic stage movement.
- 6-8.T.3.2.5 Demonstrate the use of physical tools for acting (voice, movement, facial expression, gestures).
- 6-8.T.3.2.6 Demonstrate appropriate behavior while attending and/or participating in theatrical events.
- 6-8.T.3.2.7 Show respect for personal work and works of others.

Goal 3.3: Communicate through theatre with creative expression.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.T.3.3.1 Create and perform an original work.
- 6-8.T.3.3.2 Create a dramatic work that expresses personal understanding, opinions, or beliefs.
- 6-8.T.3.3.3 Plan and direct scripted scenes.

IDAHO CONTENT STANDARDS

K–3 *Humanities: Visual Arts*

Standard 1: Historical and Cultural Contexts

Students demonstrate an understanding of how people and cultures are connected across time. Humanities instruction prepares students to work and live as global citizens because of their greater understanding of their own culture and the cultures of others.

Students in grades K-3 discuss key differences and similarities in artworks. Students identify the purpose or function of an artwork and explain how it is a record of human ideas and a reflection of its culture.

Goal 1.1: Discuss the historical and cultural contexts of the visual arts.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.VA.1.1.1 Compare and contrast key differences and similarities in art works from different time periods or cultures.
- K-3.VA.1.1.2 Identify the purpose or function of a work of art that was created in the past.
- K-3.VA.1.1.3 Explain how art is a visual record of human ideas and a reflection of the culture of its origin.

Goal 1.2: Discuss the interconnections between the arts and societies.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.VA.1.2.1 Name ways in which a work of visual art reflects the culture from which it came.
- K-3.VA.1.2.2 Identify ideas and emotions that are expressed through visual arts and other disciplines.

Standard 2: Critical Thinking

Students understand the purposes and functions of the arts. They build literacy and develop critical thinking through analysis and interpretation.

Students in grades K-3 use appropriate arts vocabulary to discuss works of art. Students identify the visual arts as a form of communication and a way to create meaning. Students identify characteristics of various visual art forms. Students discuss that individuals respond to art in a variety of ways. Students respond to art respectfully. Students use problem-solving techniques to respond to, create, and refine visual art forms.

Goal 2.1: Conduct analyses in the visual arts.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.VA.2.1.1 Identify and respond to characteristics and content of various visual art forms.
- K-3.VA.2.1.2 Examine the visual arts as a form of communication.
- K-3.VA.2.1.3 Use arts vocabulary to discuss specific works of art.
- K-3.VA.2.1.4 Identify the elements (line, shape, color) in art works and environments.

Goal 2.2: Exercise sound reasoning and understanding in making choices in the visual arts.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.VA.2.2.1 Discuss the importance of visual art in one's own life.
- K-3.VA.2.2.2 Discuss how art works can elicit different responses.
- K-3.VA.2.2.3 Express personal preferences for specific works and styles.
- K-3.VA.2.2.4 Identify and demonstrate appropriate behavior when attending and/or participating in arts events.
- K-3.VA.2.2.5 Show respect for personal work and works of others.

Standard 3: Performance

Students engage in the creation of original works and/or the interpretation of works of others, culminating in a performance or presentation.

Students in grades K-3 use art techniques, media, and processes to create and replicate works of art. Students demonstrate safe and appropriate use of art materials. Students apply elements of color, shape, and line in artwork. Students create artwork about self, family, and personal experiences.

Goal 3.1: Demonstrate skills essential to the visual arts.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.VA.3.1.1 Acquire and use skills necessary for applying arts techniques, media, and processes.
- K-3.VA.3.1.2 Demonstrate safe and proper use, care, and storage of media, materials, and equipment.
- K-3.VA.3.1.3 Apply the elements of color, shape, and line in artwork.
- K-3.VA.3.1.4 Demonstrate skills of observation in the production of artwork.

Goal 3.2: Communicate through the visual arts, applying artistic concepts, knowledge, and skills.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.VA.3.2.1 Name and use different art materials to express an idea.
- K-3.VA.3.2.2 Apply artistic concepts, knowledge, and skills to original artwork.
- K-3.VA.3.2.3 Replicate or imitate an existing work, respecting the intent of its original creator.
- K-3.VA.3.2.4 Dictate or write an artist's statement (tell what the work is about).

Goal 3.3: Communicate through the visual arts with creative expression.

Objective(s): By the end of Grade 3, the student will be able to:

- K-3.VA.3.3.1 Experiment with different materials, techniques, and processes in the visual arts.
- K-3.VA.3.3.2 Create artwork about self, family, and personal experiences.

IDAHO CONTENT STANDARDS

4–5 Humanities: Visual Arts

Students are expected to know content and apply skills from previous grades.

Standard 1: Historical And Cultural Contexts

Students demonstrate an understanding of how people and cultures are connected across time. Humanities instruction prepares students to work and live as global citizens because of their greater understanding of their own culture and the cultures of others.

Students in grades 4–5 compare and contrast specific works of art from different time periods and cultures. Students identify specific works of art and explain how they reflect events in history.

Goal 1.1: Discuss the historical and cultural contexts of the visual arts.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.VA.1.1.1 Compare and contrast specific works of art from different time periods or cultures.
- 4-5.VA.1.1.2 Identify specific works as belonging to a particular era in art history.
- 4-5.VA.1.1.3 Explain how a specific work of art reflects events in history and/or culture.
- 4-5.VA.1.1.4 Compare and contrast works of art that represent different cultures that existed during the same period of history.

Goal 1.2: Explain the interrelationships among visual and performing arts disciplines.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.VA.1.2.1 Classify the ways in which ideas and subject matter of arts disciplines are related.
- 4-5.VA.1.2.2 Describe how elements of various arts depict ideas and emotions.

Standard 2: Critical Thinking

Students understand the purposes and functions of the arts. They build literacy and develop critical thinking through analysis and interpretation.

Students in grades 4–5 use appropriate arts vocabulary to discuss works of art. Students respond to the visual arts as a form of communication, using the elements, materials, techniques, and processes of art. Students construct meaning based on elements found in a work of art. Students identify personal preference for works of art.

Goal 2.1: Conduct analyses in the visual arts.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.VA.2.1.1 Identify and respond to differences between art materials, techniques, and processes.
- 4-5.VA.2.1.2 Construct meaning based on elements found in a work of art.
- 4-5.VA.2.1.3 Use appropriate arts vocabulary to discuss a variety of art works.
- 4-5.VA.2.1.4 Discuss how symbols, subject, and themes create meaning in art.
- 4-5.VA.2.1.5 Identify elements (line, shape, form, value, texture, color, space) in artworks and environments.

Goal 2.2: Exercise sound reasoning and understanding in making choices in the visual arts.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.VA.2.2.1 Observe and describe the presence of the visual arts in today's society.
- 4-5.VA.2.2.2 Discuss how an artwork's properties (e.g., elements, media, techniques) can elicit different responses.
- 4-5.VA.2.2.3 Identify personal preference as one of many criteria used to determine excellence in works of art.
- 4-5.VA.2.2.4 Identify and demonstrate appropriate behavior when attending and/or participating in arts events.
- 4-5.VA.2.2.5 Show respect for personal work and works of others.

Standard 3: Performance

Students engage in the creation of original works and/or the interpretation of works of others, culminating in a performance or presentation.

Students in grades 4-5 purposefully and appropriately use art techniques, media, and processes to apply the elements in artwork. Students render objects and subject matter from life and communicate ideas from personal experience and other curricular disciplines. Students use the creative process to create works of art. Students write artist's statements.

Goal 3.1: Demonstrate skills essential to the visual arts.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.VA.3.1.1 Acquire skills necessary for using arts techniques, media, and processes.
- 4-5.VA.3.1.2 Demonstrate safe and proper use, care, and storage of media, materials, and equipment.
- 4-5.VA.3.1.3 Apply the elements of color, shape, line, value, form, texture and space in artwork.
- 4-5.VA.3.1.4 Demonstrate skills of observation through rendering of objects and subject matter from life.

Goal 3.2: Communicate through the visual arts, applying artistic concepts, knowledge, and skills.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.VA.3.2.1 Demonstrate how different media, techniques, and processes are used to communicate ideas.
- 4-5.VA.3.2.2 Experiment with ways in which subject matter, symbols, and ideas are used to communicate meaning.
- 4-5.VA.3.2.3 Replicate or imitate an existing work, respecting the intent of its original creator.
- 4-5.VA.3.2.4 Write an artist's statement (what the picture depicts and why and how the work was created).

Goal 3.3: Communicate through the visual arts with creative expression.

Objective(s): By the end of Grade 5, the student will be able to:

- 4-5.VA.3.3.1 Experiment with different materials, techniques, and processes in the visual arts.
- 4-5.VA.3.3.2 Create a work of art based on personal experience, and/or emotional response.
- 4-5.VA.3.3.3 Use the creative process (brainstorm, research, rough sketch, final product) to create a work of art.

IDAHO CONTENT STANDARDS

6–8 Humanities: Visual Arts

Students are expected to know content and apply skills from previous grades.

Standard 1: Historical And Cultural Contexts

Demonstrate an understanding of the cultural and historical contexts and interrelationships of the arts and humanities disciplines among various cultures.

Students in grades 6-8 identify distinguishing characteristics of artists' works and artistic movements. Students analyze the influence of history, geography, and culture on a work of art. Students identify significant works of art and artifacts. Students recognize the interrelationships among visual and performing arts disciplines.

Goal 1.1: Discuss the historical and cultural contexts of the visual arts.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.VA.1.1.1 Identify distinguishing characteristics of style in the work of individual artists and art movements.
- 6-8.VA.1.1.2 Identify and compare works of art and artifacts from major periods on a chronological timeline.
- 6-8.VA.1.1.3 Analyze the influence of history, geography, and technology of the culture upon a work of art.
- 6-8.VA.1.1.4 Analyze the visual arts of different cultures and time periods and compare to one's own culture.

Goal 1.2: Explain the interconnections among visual and performing arts disciplines.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.VA.1.2.1 Identify the role of visual arts in theatre, dance, and musical productions.
- 6-8.VA.1.2.2 Understand choices made by artists to create meaning.

Standard 2: Critical Thinking

Students understand the purposes and functions of the arts. They build literacy and develop critical thinking through analysis and interpretation.

Students in grades 6-8 respond works of art, using appropriate arts vocabulary. Students make judgments about various art forms and identify criteria used to determine excellence. Students discuss ethical issues of plagiarism in the visual arts. Students show respect for the production exhibition of art.

Goal 2.1: Conduct analyses in the visual arts.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.VA.2.1.1 Identify and respond to characteristics and content of various art forms.
- 6-8.VA.2.1.2 Construct meaning based on elements and principles found in a work of art.
- 6-8.VA.2.1.3 Interpret a variety of art works using appropriate arts vocabulary.
- 6-8.VA.2.1.4 Identify symbols, themes and iconography commonly used in selected diverse cultures.

- 6-8.VA.2.1.5 Identify and discriminate between types of shape (geometric and organic), colors (primary, secondary, complementary, tints, and shades), lines (characteristics, quality), textures (tactile and visual), space (placement, perspective, overlap, negative, positive, size), balance (symmetrical, asymmetrical, radial), and the use of principles in their work and the works of others.

Goal 2.2: Exercise sound reasoning and understanding in making choices in the visual arts.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.VA.2.2.1 Investigate the various purposes art plays in society today.
- 6-8.VA.2.2.2 Analyze the artist's use of sensory, formal, technical, and expressive properties in a work of art.
- 6-8.VA.2.2.3 Determine criteria used in making informed judgments about art.
- 6-8.VA.2.2.4 Demonstrate appropriate behavior while attending and/or participating in arts events.
- 6-8.VA.2.2.5 Show respect for personal work and works of others.
- 6-8.VA.2.2.6 Discuss dividing lines between imitating a master's style of creation and unfairly "copying" another person's original work.
- 6-8.VA.2.2.7 Demonstrate collaborative and interpersonal skills by working productively with others, while creating works of art.

Standard 3: Performance

Students engage in the creation of original works and/or the interpretation of works of others, culminating in a performance or presentation.

Students in grades 6-8 select media, technique, and process based on effective attributes. Students demonstrate refined observation skills. Students effectively apply elements and principles to their work. Students draw from multiple sources for subject matter (personal interests, current events, media, and styles) to create original artwork. Students use the creative process as an integral dimension of art production. Students express their intent by writing an artist's statement.

Goal 3.1: Demonstrate skills essential to the visual arts.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.VA.3.1.1 Identify attributes that make a specific art media, technique or process effective in communicating an idea.
- 6-8.VA.3.1.2 Demonstrate safe and proper use, care, and storage of media, materials, and equipment.
- 6-8.VA.3.1.3 Apply elements (line, shape, form, texture, color, and space) and principles (repetition, variety, rhythm, proportion, movement, balance, emphasis) in work that effectively communicates an idea.
- 6-8.VA.3.1.4 Produce art that demonstrates refined observation skills from life.
- 6-8.VA.3.1.5 Experiment with ideas, techniques, and styles in an artist's sketchbook.
- 6-8.VA.3.1.6 Critique one's own work with the intention of revision and refinement.
- 6-8.VA.3.1.7 Locate and use appropriate resources in order to work independently.

Goal 3.2: Communicate through the visual arts, applying artistic concepts, knowledge, and skills.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.VA.3.2.1 Illustrate how visual structures and functions of art improve communication of one's ideas.
- 6-8.VA.3.2.2 Demonstrate the ability to utilize personal interest, current events, media or techniques as sources for expanding artwork.
- 6-8.VA.3.2.3 Create an original artwork that illustrates the influence of a specific artist or artistic style.
- 6-8.VA.3.2.4 Use visual, spatial, and temporal concepts to communicate meaning in a work of art.
- 6-8.VA.3.2.5 Create two pieces that depict a common theme, idea, or style of art.
- 6-8.VA.3.2.6 Write an artist's statement (foundational background on the subject and the artist and why the work is important to the artist and what medium was employed to express the work).

Goal 3.3: Communicate through the visual arts with creative expression.

Objective(s): By the end of Grade 8, the student will be able to:

- 6-8.VA.3.3.1 Utilize different media, techniques, and processes in the visual arts.
- 6-8.VA.3.3.2 Create a work of art that expresses personal experience, opinions, and/or beliefs.
- 6-8.VA.3.3.3 Use the creative process (brainstorm, research, rough sketch, final product) to create a work of art.
- 6-8.VA.3.3.4 Describe and plan the visual presentation of an artistic work.

Visual ARTS VOCABULARY

K-3 Visual ART VOCABULARY

Color: The art element that is created from reflected light.

Culture: The influence of family, religion, art, law, and governance upon a group of people living in a society.

Forms: Three-dimensional objects with height, width, and depth.

Line: A continuous mark with length and direction, created by a point that moves across a surface. A line can vary in length, width, direction, curvature, and color.

Pattern: Repeating of elements, as in repeating of lines, shapes, colors, symbols, etc.

Primary hues: Red, yellow, and blue, used to mix the other hues on the color wheel.

Self-portrait: A two- or three-dimensional artwork that an artist makes of him or herself.

Shape: A two-dimensional object composed of height and width created by actual or implied lines. Shapes can be divided into several types: geometric (square, triangle, circle) and organic (irregular in outline).

Symbol: A sign, object, or other visual representation that suggests another idea.

Vertical lines: Lines that move straight up and down. They make things look tall, steady, and calm.

Zigzag lines: Lines that are made by joining diagonal lines.

4-5 Visual ART VOCABULARY

Students are expected to know vocabulary from previous grades.

Artist's statement: A short piece of writing by an artist that usually accompanies an art exhibit or an individual artwork telling how the art was created or what it means.

Blending: Mixing media together.

Contrast: A significant difference between two things, for example, rough and smooth, yellow and purple, light and dark.

Cool colors: The family of colors ranging from the greens through blues and violets. The cool colors are often associated with cool places, things, or feelings.

Cross-hatching: A shading technique created when sets of parallel lines cross or intersect.

Creative process: The steps involved in creating a work of art, including brainstorm, research, rough sketch, and final product.

Elements: In visual arts, line, shape, form, space, color, texture, value.

Media: The material and techniques used by the artist to produce a work of art.

Movement: The path the viewer's eye takes through the artwork, often to focal areas.

Placement: A perspective technique that affects how close an object appears; the three areas on a picture plane are foreground, middle ground, and background.

Pleating: A method of folding a piece of paper from edge to edge.

Replicate: To make a copy or reproduction of an existing piece of art.

Secondary hues: Orange, green, and violet. These colors are made by mixing two primary colors.

Space: Real space is three-dimensional; in visual art, when we can create the feeling or illusion of depth, we call it space.

Subject: An idea or object represented in a work of art.

Texture: The actual or visual surface of an object, as in bark of a tree or fur on an animal.

Theme: The main idea in a work of art or in a group of artworks.

Value: The lightness or darkness of a hue or gradation of grays from white to black.

Warm colors: The range from the reds through the oranges and yellows. Warm colors are so called because they are often associated with fire and the sun and remind people of warm places, things, and feelings.

6-8 Visual ART VOCABULARY

Students are expected to know vocabulary from previous grades.

Artifact: An object that helps to define and describe a civilization, from objects as ordinary as an electric toothbrush to a rare work of art.

Art movement: A style in art with a common philosophy or goal, followed by a group of artists during a period of time, e.g., impressionism, cubism.

Balance: A principle of design, the distribution of the visual weight of objects, colors, texture, and space.

Chronological: In historical order, happening in a sequence following a real period of time.

Collage: A two-dimensional work of art made up of pieces of paper and/or fabric to create the image.

Complementary Colors: colors that are opposite each other on the color wheel.

Emphasis: A principle of design; the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas.

Foreground: The area of the picture plane that is closest to the viewer.

Geometric shape: Mathematically precise shapes, e.g., circle, triangle, square.

Iconography: A religious symbol stemming from Byzantine or Orthodox Christian traditions e.g., the cross.

Negative space: The empty space that surrounds objects, shapes, and forms.

Organic shape: Having a quality that resembles living things.

Overlap: One part covers over parts of another.

Perspective: A technique for projecting the illusion of three-dimensional space onto a two-dimensional surface.

Positive space: Any object, , shape, or form in two- and three-dimensional art.

Proportion: The relation of one object to another with respect to size, amount, number or degree.

Repetition: One principle of design involving repeating or patterning to create movement and interest.

Rhythm: Visual movement through repetition, variety, and spacing elements.

Shade: Any dark value of color, usually achieved by adding black.

Still life: The arrangement of common objects from which artists draw or paint.

Stippling: A shading technique using dots to show value.

Style: A unique quality of an object.

Tactile texture: The texture that can be felt.

Tint: A light value or variation of a pure color, usually achieved by adding white.

Variety: Having varied elements within art to add interest.

Visual texture: Simulated texture that imitates real texture. It is the illusion of a three-dimensional surface.



ELEMENTS & PRINCIPLES

ELEMENTS OF Music

Dynamics: The volume or loudness of a tone. Dynamics range from very soft (*pianissimo*), to very loud (*fortissimo*). *Crescendo* means gradually becoming louder. *Decrescendo* means gradually becoming softer.

Harmony: The combination of two or more notes/pitches to produce new sounds.

Melody: The part of music that we can sing. It is a series of notes arranged in a particular rhythmic pattern and divided up into smaller units called phrases.

Meter: The organization of beats into sets or measures.

Rhythm: The beat of music. It includes a pattern of long and short sounds and silences.

Tempo: The pace of the piece of music. Tempo markings are in Italian and range from very slow (*adagio*) to very fast (*presto*).

Timbre: The quality of sound that distinguishes one instrument or voice from another. Varying combinations of instruments/voices produce different textures and distinctive colors.

ELEMENTS OF DANCE (B.E.S.T)

BODY: What part(s) of the body are moving, and what they are doing.

Parts	head, neck, shoulders, legs, etc.
Shape	symmetrical/asymmetrical, curved, angular, etc.
Movements	non-locomotor, stretch, bend, twist, etc. locomotor, walk, run, jump, hop, leap, etc.

ENERGY: How the body is moving.

Weight	heavy, light
Flow	free, bound, tight, loose
Attack	sharp, smooth

SPACE: Where the body is moving.

Place	in place, traveling through space
Size	big or small
Level	high, middle, low
Direction	forward, backward, sideways, up, down, turning
Pathway	curved, straight

TIME: How the body moves in relation to time.

Tempo	slow, medium, fast
Beat	underlying pulse
Duration	long, short
Rhythm	pulse, pattern

From the Kennedy Center Partners in Education Dance Artists



B = BODY
(and movements)

E = ENERGY

S = SPACE

T = TIME

ELEMENTS OF *a* PLAY

ACT	A main division of a play; parts of each act are called scenes.
ANTAGONIST	The character or force working against the protagonist.
AUDIENCE	A group of people assembled to see a performance.
CHARACTER	The personality or the part an actor represents in a play; a role played by an actor in a play.
CLIMAX	The point in the plot where the interest, tension, and excitement are highest.
CONFLICT	The problem or struggle in a story.
DIALOGUE	The word choices made by the playwright and the enunciation of the actors delivering the lines.
PLOT	What happens in a play; the order of events, the story as opposed to the theme; what happens rather than what it means.
PROTAGONIST	The leading character in a story.
SPECTACLE/SETTING	The play's visual elements; the scenery, the costumes, and special effects in a production; the stage.
SCRIPT	The written dialogue and directions provided by the playwright.
THEME	What the play means as opposed to what happens; the main idea within the play.

TYPES OF *Drama*

TRAGEDY	A serious play that ends unhappily.
COMEDY	A play with a happy ending.
MELODRAMA	A type of emotional drama that relies on stock characters—such as the villain and the hero.
MUSICAL THEATRE	A type of entertainment including music, songs, and dance.
MYSTERY	Either serious or comic and often requires the audience to reveal a secret.

ELEMENTS OF *Visual* ART

- LINE:** A mark with greater length than width. Lines can be horizontal, vertical or diagonal, straight or curved, thick or thin.
- SHAPE:** A closed line. Shapes can be geometric, like squares and circles; or organic, like free-formed shapes or natural shapes. Shapes are flat and can express length and width.
- FORMS:** Three-dimensional shapes, expressing length, width, and depth. Balls, cylinders, boxes, and triangles are forms.
- SPACE:** The area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art when we can create the feeling or illusion of depth we call it space.
- COLOR:** Light reflected off objects. Color has three main characteristics:
- Hue - or its name (example red, green, blue, etc.)
 - Value - how light or dark it is
 - Intensity - how bright or dull it is
- TEXTURE:** The surface quality that can be seen or felt. Textures can be rough, smooth, soft, or hard.
- VALUE:** The relationship between light and dark. Change of value can be seen in high, low, and medium contrast areas.

PRINCIPLES OF *Design*

- BALANCE:** The distribution of the visual weight of objects, colors, texture, and space.
- EMPHASIS:** The part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area will be different in size, color, texture, shape, etc.
- MOVEMENT:** The path the viewer's eye takes through the artwork, often to focal areas. Such movement can be directed along line edges, and/or shape and color within the artwork. Actual movement made by kinetic art.
- PATTERN:** The replication of an object or symbol throughout the artwork.
- PROPORTION:** The feeling of unity created when all parts (sizes, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared with the rest of the body.

- REPETITION:** The use of elements or objects repeatedly to create unity within a work of art.
- RHYTHM:** Created when one or more elements of design are used repeatedly to create a feeling of organized movement. Variety is essential to keep rhythm exciting and active, and to move the viewer around the artwork. Rhythm creates a mood like music or dancing.
- VARIETY:** The use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork.
- UNITY:** The feeling of harmony among all parts of the artwork creating a sense of completeness.





Pedagogical TERMS:

PLANNING, INTEGRATING, AND ASSESSING

ARTS TEACHING AND LEARNING LANGUAGE

Artistic process: what students do as artists to create, perform/exhibit, and respond/reflect.

Arts unit planning organizer: a thinking template designed to help teachers identify the specific components needed for effective arts teaching.

Assessment criteria: The observable attributes of meeting the learning target—what it looks, sounds, or feels like when the student demonstrates this newly acquired knowledge or skill.

Content: arts elements, principles, cultural and historical context, and other curricula/concepts that student will learn within an arts unit.

Critical thinking: process of analytical questioning and logical thinking that leads to synthesizing information and developing an interpretation or conclusion.

Essential understandings: big ideas that transcend boundaries of time and place. Essential understandings can extend beyond individual arts activities and have meaning and application in the real world outside of the classroom. Example: Patterns are a part of everyday life (day/night, day/night) and, also, are central to mathematics, dance, music, and the visual arts.

Historical or cultural resources: art, artists, books, plays, music, dances, films in form of performances, reproductions, DVDs, CDs, web sites, that inspire and provide a context for arts learning.

Integration focus: other discipline concepts and curricula that are a part of an arts unit of study.

Learning sequence: arts lesson teaching and learning steps that lead students to achieving learning targets.

Learning target: what you want students to know and be able to do as a result of learning process.

Lesson overview: a brief one or two sentence description of the lesson focus and content.

Student outcomes: what students create as a result of the artistic process (play, painting, song...).

Unit lessons: series of lessons supporting a multi-faceted arts learning experience unified by a big idea.

Unit plan: a general framework identifying components essential to effectively teaching the arts.

ASSESSMENT LANGUAGE

Assessment tools: Methods used to assess student learning which may include reflection questions, portfolios, journals, sketchbooks, critique, checklists, peer review, peer reflection, rubrics.

Check for understanding: Teaching practice of strategically confirming student learning identified in learning targets throughout the steps of a learning sequence.

Checklist: Assessment scoring tool where each criteria is scored with a yes or a no, and scores are tallied.

Criteria-based critique: Group reflective evaluation process where students reflect on art within the context of assessment criteria established for the lesson.

Criteria-based prompts: Statements or questions designed to re-enforce learning targets and assist students in monitoring their own learning.

Embedded assessment: Assessment practices implemented in action that occur at the same time as learning and are a part of the natural flow of the lesson as it unfolds.

Formative assessment: Evaluating an evolving process or product for diagnosis, revision or comparison.

Peer assessment: Students evaluate the work of one another using a consistent shared set of criteria.

Peer reflection: Students observe, analyze, and share feedback with each other within an artistic process in order to further refine artistic products.

Performance assessments: Student-generated evidence of learning: a painting, a play, a journal entry, a song, an interpretation.

Portfolio: A collective group or documentation of art works (often student-selected) showing student progress and achievement over time, which can include student self-evaluation.

Room-scan: Instructor criteria-based check for understanding, whether discreet or directed by prompts, while students are in process.

Rubric: A qualitative assessment scoring tool that describes more than one level of achievement for one or more criteria.

Self-assessment: Students assess their own work based on an established set of criteria.

Self-reflection: Students analyze their artistic learning process in response to teacher or student generated questions.

Summative assessment: A final evaluation or judgment completed after learning process or product is completed.

ARTS INTEGRATION LANGUAGE

Infusion: A “seamless” presentation of material that reveals strong relationships between multiple subjects.

Integrated curriculum: Instruction that incorporates the content material of two or more disciplines with equal emphasis and attains the goal of student learning in each area of emphasis.

Integration focus: A strategy that employs a common theme, or focus between classes, without direct instruction in the various disciplines’ connections.

Interdisciplinary: Showing a connection between two or more disciplines.

Valid arts integration: Instruction that incorporates learning targets from an art form and another content area with equal emphasis and attains the goal of assessable student learning in each area.

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“Imagination is a cognitive capacity, and when it is applied, it becomes innovation, a result.”

—RICHARD DEASY, ARTS EDUCATION PARTNERSHIP





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